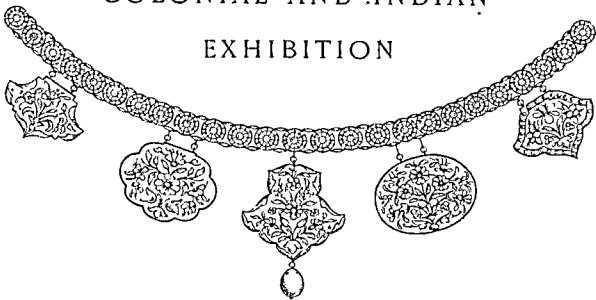




REMINISCENCES
OF THE
COLONIAL AND INDIAN
EXHIBITION



LONDON

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REMINISCENCES
OF THE
COLONIAL AND INDIAN
EXHIBITION

ILLUSTRATED BY THOMAS RILEY

DESIGNER OF THE EXHIBITION BUILDING

EDITED BY FRANK CUNDALL



LONDON

PUBLISHED WITH THE SANCTION OF THE ROYAL COMMISSION
BY WILLIAM CLOWES & SONS, LIMITED

13 CHANCERY CROSS, S.W.

1886

TO
HER MOST GRACIOUS MAJESTY

VICTORIA

QUEEN OF GREAT BRITAIN, IRELAND AND THE BRITISH COLONIES
AND EMPRESS OF INDIA

PATRON OF THE COLONIAL AND INDIAN EXHIBITION

THESE REMINISCENCES ARE WITH HER

MAJESTY'S GRACIOUS PERMISSION

RESPECTFULLY DEDICATED

England is only a small part of the outcome of English history. Its greater issues lie not within the narrow limits of the mother island but in the destinies of nations yet to be.

John Richard Green



PREFACE



CAPE MALAY

IT is hoped that this volume of Reminiscences may prove acceptable to four classes of persons firstly, to those living in Great Britain and Ireland who take an interest in the progress made by their brethren beyond the seas, secondly, to those who, coming from India and the Colonies to participate in the imperial gathering and to judge for themselves of the results of colonial labour and enterprise, may wish to take home with them a souvenir of their visit, thirdly, to those in the Colonies and India who have heard of the exhibition and who, perhaps, played their part in its organisation, and have yet been unable to visit it, and fourthly, to foreigners who, together with British subjects, have now for the first time had an opportunity of becoming fully acquainted with the exhaustive and varied resources of the British Empire

The official catalogue published by the Royal Commission records the many objects now gathered together all the principal colonies have issued

Preface

special handbooks and catalogues treating more in detail of the nature of the countries and the class of exhibits, the official guide gives a general idea of all that may be seen in the exhibition. conferences have been held, lectures have been read on many subjects of interest to Indians and Colonists, and special reports on the chief products of the colonies have been prepared by gentlemen of scientific experience, at the instigation of the Royal Commission.

It has, therefore, not been intended in the present volume to attempt anything in the nature of a catalogue or guide, but rather to present, in a convenient form, a selection of the most attractive features of the exhibition.

Selection has been made chiefly with regard to artistic requirements and not with reference to scientific or commercial value, and the pictures here placed before the reader can not, therefore, fairly be expected to fully indicate the resources of the colonies. But, at the same time, an attempt has been made to include the most important features of each section, and general views of several of the courts have been given, in order to enable those who have not visited the exhibition to gather some idea of its appearance.

Lumps of coal and quartz, bales of wool and cloth, glass jars of teas and coffees and statistical trophies of imitation gold, are all examples of the highest economic importance, and yet not even the facile pencil of a Leonardo da Vinci could make a pleasing picture from any one of them. The Minor store-house and tomb, the Indian palace, the aboriginal scenes from South Australia and Victoria, the game trophy in the Canadian Court, the birds of New Zealand, and the Indians from British Guiana—though interesting chiefly to lovers of archæology and natural history—offer on the other hand ample scope for an artist's pencil.

The drawings throughout the volume, over one hundred in number, have all been executed on the spot. Many methods have been adopted. Besides the etchings, some are done in water-colour, three (the South Australian scene, the Cypriote weavers and the diamond-washing) in oils, a few in pencil, and the remainder in pen-and-ink. With the exception of the two coloured plates, they have all been reproduced mechanically without the intervention of any hand but the artist's.

The arrangement of the colonies for the present volume is slightly different from that adopted in the official catalogue. Starting from England,

we shall travel first to the Mediterranean, then to India and Ceylon, thence to the Eastern Possessions, and so on to Australasia, crossing the Pacific we come to the Dominion of Canada, then to the West Indies, British Honduras and British Guiana, with which have been associated for the sake of convenience the far-distant Falkland Islands, and crossing the Atlantic we visit at last the British Possessions in Africa, and complete our journey at South Kensington, through the Empire on which the sun never sets and we feel how true it is that

No distance breaks the tie of blood
Brothers are brothers evermore

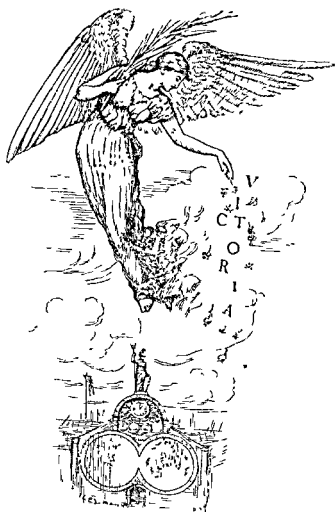
The artist joins with the editor in offering hearty thanks to the many Executive Commissioners and others, who have materially aided them in their labours.

F C

*South Kensington,
October, 1886*



BLACK WOOD CARPENTER FROM HONG KONG



CONTENTS

CHAPTER I

INTRODUCTION

PAGE

GENERAL OBJECTS OF THE EXHIBITION Royal Commission Allotment of Space Executive Commissioners Classification Reports Catalogues Horticulture Floriculture Natural History Minerals Timbers Machinery Meats Fruits and Vegetables Wines Teas, Coffees and Cocos Tobaccos Pictures Photographs Natives Entrance Hall Map of British Empire Reception of Colonial Visitors Emigration Office Commercial Exchange Visits by the Queen—OPENING CEREMONY Procession Lord Tennyson's Ode Prince of Wales's Address Queen's Reply Arch bishop of Canterbury's Prayer

1

CHAPTER II

MEDITERRANEAN COLONIES.

MALTA Court Stoneware Lace Jewellery Knights of St John Gateway—CYPRUS Court Flags Cart Silk Weavers

15

CHAPTER III

INDIAN EMPIRE

ORGANISATION—ARRANGEMENT—ART WARE COURT Jeypore Gateway Baroda Pigeon House Hyderabad Screen Mysore and Coorg Screen—JUNGLE LIFE—THE VESTIBULE Bengal Lancer Chintzes—ECONOMIC COURT Bamboo Trophy Native Shops Vegetables—INDIAN PALACE Gwalior Gateway Courtyard Hall of Columns Garden Vestibule Durbar Hall—INDIAN ARTISANS—DURBAR CARRIAGE FROM BHAVNAGAR Carriage Bullocks Men—PILLARS FROM AGRA—REGALIA FROM MANDALAY Pavilions Plate and Jewellery—SILK COURT TEA COFFEE AND TOBACCO

19

CHAPTER IV

CEYLON

TEA AND COFFEE COURT Kandyan Porch Buddhist Mendicant Priest Rogue Elephant Buddha Yápathu Gateway Timbers Elephant Tusks Precious Stones Gold and Silver Work Lace Pearl Fishing Economic Section Maldiv Islands—MUHANDIRAM—HUNTING LIFE Death of Ranger—MASAS

33

CHAPTER V

EASTERN POSSESSIONS

MAURITIUS AND SEYCHELLES Court Products Natural History Fine Arts—STRAITS SETTLEMENTS Court Models of Dwellings Perak Regalia Malay House—HONG KONG Industrial Resources Manufactories Model of the Island Docks Druggists Shop Chinese Embroidery—BRITISH NORTH BORNEO Timber Gold Hornbill Orang Utan Edible Birds nests

39

Contents.

CHAPTER VI

AUSTRALASIA.

PAGE

NEW SOUTH WALES Commission Triumphal Arch Timber Fisheries Fine Arts Captain Cook's Relics Soudan Contingent Kangaroo Conservatory Woods Mineral Court Sydney Harbour.—VICTORIA Commission Triumphal Arch Fern Cully Wool Eucalyptus Paintings Gold Mining Vine Cultivation Wine Trophy Aborigines.—QUEENSLAND Quartz-crushing Minerals Timber Wool Plants Gold Washing Ornithology Dugong.—NEW GUINEA War Mask Houses.—SOUTH AUSTRALIA Merino Sheep Angora Goat Camels Bushman's Hut Scene on the Banks of the Murray.—WESTERN AUSTRALIA Timber Jarrah and Kari Pearl Shells Southern Cross Pearl Native Weapons Gold Natural History.—NEW ZEALAND Frozen Mutton Fernery Timbers Building Stones Buildings and Scenery Food Products Kaitiaki Maori Art class Store house Tomb.—FIJI Food Products Tea Scenery Temple

47

CHAPTER VII

DOMINION OF CANADA

COMMISSION COLLETS Agriculture Manufactures and Industries Woods Natural History Machinery Education Fine Arts.—AGRICULTURAL TROPHY.—GAME TROPHY Canvas-back Duck Painted Grouse Arctic Goose Night Heron.—HUDSON BAY DOG TRAIN.—INDIAN LODGE

70

CHAPTER VIII

WESTERN POSSESSIONS.

WEST INDIES Arrangement of Court Screens Plants Conservatory Goats-head Sugar canes History Second Borgia Map Stone Implements Picture Gallery Old Maps and Prints Statue of Columbus Turtles Jamaica Band.—BRITISH HONDURAS Woods Atzec Curiosities Stone Deities God of Silence Embroidered Linen Natural History.—BRITISH GUIANA Timbers Greenheart Mora Fibres Gums Ethnological Collection Gold Indians Benah Hammocks.—FALKLAND ISLANDS Woods Tallow Tussac Grass Penguin

77

CHAPTER IX.

AFRICAN COLONIES.

CAPE OF GOOD HOPE Commission Skins and Hides Cereals Minerals Bushmen Antiquities Osinch Farming Diamond Washing Mines Blue ground Pottery Washing Machine Natives Washing Diamonds Diamond Cutting.—NATAL Industries Buck Waggon Conservatory Hartheite and Rhebok.—WEST AFRICAN COLONIES Native Cloths Baskets and Mats GOLD COAST Ashanti Gold Ornaments Aggrey Beads Jewellery State Stools LAGOS Art class from the Niger Brass Bottle Koran and other Books Fetish Worship SIERRA LEONE Fibres and Cloths Bundoo Devil THE GAMBIA Native Art class Saddle.—ST HELENA Ascension Tristan d'Acunha Charts Native-made Art class Lavas and Rocks Cast of Napoleon's Face other Napoleonic Relics

83

CHAPTER X

OLD LONDON.—THE UPPER GARDENS Fetes.—ILLUMINATION OF GARDENS Lamps Fountains.—ILLUMINATION OF BUILDINGS.—COMMEMORATIVE DIPLOMA.—COMMEMORATIVE MEDAL

97

APPENDIX.

ROYAL COMMISSION.—FINANCE COMMITTEE.—LIGHTING COMMITTEE.—EXECUTIVE COMMISSIONS IN LONDON.—NATIVES.—AREA POPULATION AND TRADE OF BRITISH EMPIRE

106

LIST OF ILLUSTRATIONS

	PAGE
I PORTRAIT OF H.R.H. THE PRINCE OF WALES, EXECUTIVE PRESIDENT OF THE ROYAL COMMISSION (<i>Etching</i>)	Frontispiece
II THE ENTRANCE HALL	1
III PLAN	2
IV THE OPENING CEREMONY BY HER MAJESTY THE QUEEN (<i>Coloured Print</i>)	8
MALTA	
V SOUTH EAST TERRACE, SHOWING THE MALTESE GATEWAY	13
VI MALTESE FALDETTE	15
VII PHILIPPE DE L'ISLE ADAM	16
CYPRUS	
VIII THE SILK WEAVERS (<i>Coloured Print</i>)	18
IX CART	19
INDIAN EMPIRE	
X JEWELLERY GATEWAY	21
XI HIS LEOPARD SCREEN	22
XII LADY IN PINK'S HOUSE	23
XIII FENCIBLE LANCER	24
XIV JEWELLERY LIFE (<i>Engraving</i>)	24
XV PART OF THE LAMINO TRIPY	25
XVI GREEN AND IRON SCULPTURE	25
XVII THE PALACE—THE HALL OF COLUMNS, FROM THE GARDEN VESTIBULE (<i>Engraving</i>)	26
XVIII INTERIOR OF THE DURENAR HALL	27
XIX THE PALACE—THE FREIGHT FROM THE DURENAR HALL (<i>Engraving</i>)	28
XX DURENAR CARRIAGE FROM LIAVINGAR (<i>Engraving</i>)	30
XXI THE TEMPLE PAVILION	32
XXII KING THIRIDWY'S HAT AND SHIPPERS	33

List of Illustrations

INDIAN EMPIRE—continued

	PAGE
xviii GOLD DISH FROM MANDALAY	33
ARTISANS	
xvix SEAL ENGRAVER FROM DELHI	1
xxv GOLDSMITH FROM AGRA	14
xxvi MINIATURE PAINTER FROM DELHI	19
xxvii SILVERSMITH FROM DELHI	29
xxviii CARPET WEAVER FROM MATHURA	29
xxix DIAR FROM AGRA	29
xxx GOLD BROCADE WEAVER FROM BENARES	30
xxxi POTTER FROM AGRA	34

CEYLON

xxxii PEARL DIVING	35
xxxiii DEVIL-DANCER'S MASK	35
xxxiv BUDDHISTIC MENDICANT PRIEST	36
xxxv THE COURT (<i>Full page</i>)	37
xxxvi MUHANDIRAM	37
xxxvii DEATH OF RANGER	38

MAURITIUS

xxxviii PART OF THE COURT	40
---------------------------	----

STRAITS SETTLEMENTS

xxxix RAJAH'S STATE BOAT FROM PERAK	39
xl SILVER BOWL FROM THE PERAK REGALIA	41
xli THE UPPER GARDENS WITH THE MALAY HOUSE (<i>Etching</i>)	42

HONG KONG

xlii DRUGGIST'S SHOP	43
xlii BLACK WOOD CARPENTER	44

BRITISH NORTH BORNEO

xlv HORNBILL	5
xlv ORANG-UTANG	4
xlv EDIBLE BIRDS' NESTS	4

NEW SOUTH WALES

xlv THE COURT (<i>Full page</i>)	4
xlvii KANGAROO	4
xlviii THE MINERAL COURT	4

VICTORIA

l PART OF THE GOLD TROPHY	5
li WINE TROPHY	5
lii ENCASPIEMENT OF THE "OLDEN TISE"	5

List of Illustrations.

xx

*QUEENSLAND

PAGE

LIH	PEARL SHELL TROPHY	56
LIV	GOLD-DIGGER	57
LV	BIRDS	58
LVI	DUGONG	59

NEW GUINEA

LVII	HOUSES	47
LVIII	WAR MASK	59

SOUTH AUSTRALIA

LIX	ANGORA GOAT	60
LX	CAMELS, MERINO SHEEP AND BUSHMAN'S HUT	61
LXI	ON THE MURRAY RIVER (<i>Full page</i>)	62

WESTERN AUSTRALIA

LXII	THE COURT	63
LXIII	SOUTHERN CROSS PEARL	64

NEW ZEALAND

LXIV	PETREL AND LIZARD	65
LXV	KEA	66
LXVI	KIWI	66
LXVII	MAORI TEMB	68
LXVIII	MAORI STORE HOUSE (<i>Full page</i>)	68

FIJI

LXIX	TEMPLE	69
------	--------	----

DOMINION OF CANADA

LXX	BIRDS FROM THE CANOE TROPHY	70
LXXI	BEAVER	70
LXXII	AGRICULTURAL TROPHY	71
LXXIII	THE COURT (<i>Full page</i>)	72
LXXIV	Hudson Bay Dog Team (<i>Full page</i>)	74
LXXV	ANIMALS FROM THE GAME TROPHY	7

WEST INDIES

LXXVI	TURTLE	77
LXXVII	THE COURT (<i>Full page</i>)	8

THE HOLLANDS

LXXVIII	SEVEN DEER	7
LXXIX	THE COURT (<i>Full page</i>)	82

List of Illustrations

BRITISH GUAN?		PLATE
LXXX	ENTRANCE TO THE CULET	83
LXXXI	INDIANS AND TIGER (<i>Etching</i>)	82
FARLAND ISLANDS		PLATE
LXXXII	PENGUIN	83
CAPE OF GOOD HOPE		PLATE
LXXXIII	OSTRICHES IN THE KAROO	83
LXXXIV	DIAMOND-WASHING (<i>Full Page</i>)	83
LXXXV	CAPE MALAY	84
NATAL		PLATE
LXXXVI	PICK WAGGON	89
LXXXVII	HARTBEELSTE AND RHENK	92
WEST AFRICAN COLONIES.		PLATE
LXXXVIII	STOOL FROM THE GOLD COAST	91
LXXXIX	GOLD ORNAMENT FROM ASHANTI	92
XC	LEATHER BOTTLE FROM THE NIGER	93
XCI	BRASS BOTTLE FROM THE NIGER	93
XCII	CARVED IMAGE FROM IACOS	93
XCIII	BUNDUO DEVIL FROM SIERRA LEONE	94
XCIV	SADDLE FROM THE GAMBIA	95
ST. HELENA		PLATE
XC	CAST OF NAPOLEON'S FACE	96
<hr/>		
XCVI	IN THE UPPER GARDENS	97
XCII	THE LOWER GARDENS WITH TEA HOUSES	98
XCIII	"OLD LONDON" SHOWING OLIVER CROMWELL'S HOUSE	97
XCIX	"OLD LONDON" FROM THE EAST (<i>Etching</i>)	98
C	"OLD LONDON" SHOWING FIVE CORNER	99
CI	"OLD LONDON" SHOWING THE EXECUTIVE COMMISSIONERS CLUB	100
CII	THE UPPER GARDENS IN THE EVENING (<i>Full Page</i>)	100
CIII	COMMEMORATIVE DIPLOMA	102
CIV	COMMEMORATIVE MEDAL	104
CV	PORTRAIT OF SIR PHILIP CONLIFFE OWEN SECRETARY TO THE ROYAL COMMISSION (<i>Etching</i>)	104

NOTE.—The design for the cover is taken from an inlaid brass panel from the Junjib, exhibited in the Indian Art ware Court the lining paper is copied from an Indian embroidered canopy and the ornaments on the titles to the full page illustrations are adapted from examples of Jeypore enamelled jewellery



THE ENTRANCE HALL

CHAPTER I

INTRODUCTION

GENERAL OBJECTS OF THE EXHIBITION—OPENING CEREMONY PROCESSION LORD TENNYSON'S ODE PRINCE OF WALES'S ADDRESS QUEEN'S REPLY ARCHBISHOP OF CANTERBURY'S PRAYER



SEAL ENGRAVER FROM DE J

IT was evident that this exhibition would from its very nature need ample time for its organisation. On the 24th of November, 1884, H.R.H. the Prince of Wales—who took upon himself the Executive Presidency of the Royal Commission consisting of 120 noblemen and gentlemen* which had been gazetted on the 18th of that month—issued an invitation to India and to the whole of the British Colonies to come forward and by participation in the exhibition give to the

* See Appendix.

inhabitants of the British Isles, to foreigners and to one another, practical demonstration of the wealth and industrial development of the outlying portions of the British Empire.

The hearty response which was accorded to His Royal Highness's appeal showed the wide-spread interest in Imperial affairs which exists throughout the colonies, and which merely needs an opportunity such as has here been afforded, for it to be clearly realized by the people of England. With but few exceptions (*e.g.* Newfoundland, Tasmania, Heligoland and Gibraltar), the whole of the British Colonies have contributed their share to this Imperial Exhibition.

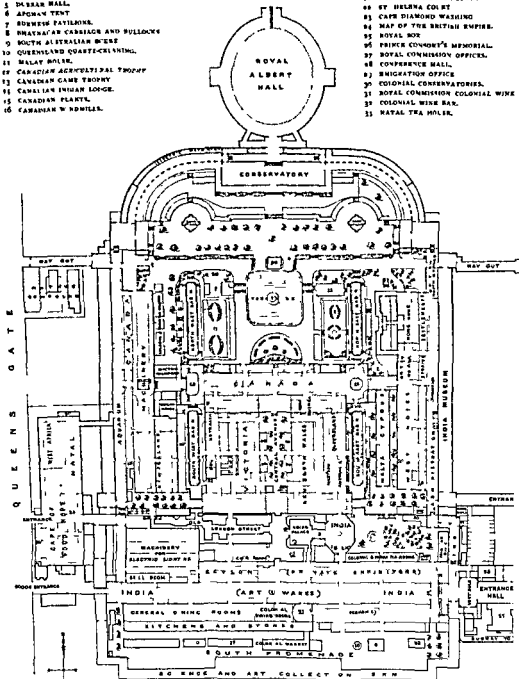
The remoteness of many of the colonies obviously precluded the possibility of protracted correspondence. The Royal Commission, therefore, allotted at the outset to each colony that portion of the Exhibition buildings which appeared most suitable to its requirements, and the plan which was drawn up in November, 1884, had received but slight modification at the time of the opening eighteen months later. A few words will suffice to render the accompanying plan of the buildings readily understood.

The whole of the South Galleries are devoted to India and Ceylon, while the Dominion of Canada is located in the Central Gallery, in part of the West Gallery, in the East and West Arcades, in a portion of the permanent gallery to the west of the exhibition, and also in the South Promenade. In the centre of the exhibition, are situated the Australian Courts, subdivided amongst the five divisions of the island continent and New Guinea and Fiji, flanked on the west by New Zealand, and on the east by the West Indies and British Honduras, which are placed in the southern halves of the West and East Galleries respectively. Between the West Indies and Queensland, lie Malta and Cyprus, and to the north of the West Indies are British Guiana, and Hong Kong which appropriately finds a place in the old Chinese Court. In the Queen's Gate Annexe are found contributions from all that belongs to England in Africa—the Cape of Good Hope, Natal, the Gold Coast, Lagos and the West Africa Settlements, while the Eastern and Atlantic Possessions are placed in the East Arcade.

In accordance with the expressed wish of the Prince of Wales Executive Commissioners were appointed by all the colonies. The High Commissioner for Canada and most of the Agents-General in London, who were selected

- 1 INDIAN JUN. LB.
- 2 JETPORE GATEWAY
- 3 BARODA PAVILION HOUSE.
- 4 BOMBAY EXHIBITS.
- 5 DEKAR HALL.
- 6 AFGHAN TENT.
- 7 BURMESE PAVILIONS.
- 8 BHAYNAR CARRIAGE AND BULLOCKS
- 9 SOUTH AUSTRALIAN WINE
- 10 QUEENSLAND QUARTERLY CHINESE.
- 11 MALAY HOUSE.
- 12 CANADIAN AGRICULTURAL THROPH
- 13 CANADIAN GAME THROPH
- 14 CANADIAN INDIAN LODGE.
- 15 CANADIAN PLANTS.
- 16 CANADIAN W. HOMES.

- 17 CANADIAN MONEY
- 18 WEST INDIAN TURTLES.
- 19 BRITISH HONOLRAS COURT
- 20 BRITISH GUIANA HOUSE
- 21 FALKLAND ISLANDS COURT
- 22 ST. HELENA COURT
- 23 CAPE DIAMOND WASHING
- 24 MAP OF THE BRITISH EMPIRE.
- 25 ROYAL BOX
- 26 PRINCE CONWOY'S MEMORIAL.
- 27 ROYAL COMMISSION OFFICES.
- 28 CONFERENCE HALL.
- 29 EMIGRATION OFFICE
- 30 COLONIAL CONSERVATORIES.
- 31 ROYAL COMMISSION COLONIAL WINE H.
- 32 COLONIAL WINE BAR.
- 33 NATAL TEA HOUSE.



PLAN

by their respective governments to fill this office, were able to avail themselves at once of the opportunities afforded by their knowledge of the exhibition buildings. In the other cases, the Executive Commissioners first formed the collections in the colonies, and then came over and superintended their installation. Sir Philip Cunliffe Owen was appointed Secretary to the Royal Commission, and Mr Cunliffe Owen and Mr Royle were appointed Assistant Secretaries, the former for the general administration of the exhibition, and the latter for India.

It was felt by the Royal Commission that it would be impossible to draw up a classification that would either embrace or do justice to the very varied products of the different colonies. The Executive President therefore decided to allow every Colonial Commission to prepare a classification best suited to its own requirements. This same feeling—together with the consideration (as expressed by His Royal Highness at the first meeting of the Royal Commission) "that, as some colonies from their age and circumstances were more advanced than others, those in their infancy should not be placed at an undue disadvantage in an exhibition from which all thoughts of trade rivalry should be excluded"—suggested the abandonment of the jury system of former years, which has been replaced by a series of reports, prepared by experts, on the minerals, timbers, food products, leathers, textiles and other objects in the exhibition. It was however decided that everybody participating in the exhibition should receive a commemorative medal and diploma*. Every colony of importance has published a catalogue of the exhibits in its own court, together with explanatory handbooks, and the Royal Commission has issued a general catalogue of the whole exhibition, a special catalogue of the Indian section, and a general handbook of the British Indian and Colonial Empire. Lectures have been read and conferences have been held in the Conference Hall on matters of Imperial interest, and in the Indian Section meetings of experts have taken place to consider the many important economic products there brought together.

Horticulture and floriculture are amply represented. New South Wales, Victoria, New Zealand, the Cape of Good Hope and Natal all have conservatories, the foliage in which forms a pleasing contrast to the more formal objects in the adjacent courts. The natural history also of the British Empire

* Reproductious will be found in Chapter X.

may be well studied. It is but necessary to mention the Indian jungle, the aboriginal scenes in South Australia, New South Wales and Victoria, the animal trophies in Ceylon and Natal, the magnificent collections of stuffed birds in New Zealand and Queensland—to say nothing of the many other examples scattered throughout the galleries—to prove that the subject has been treated most thoroughly by the various commissions.

The mineral wealth of the Empire is also forcibly brought to our notice. Statistical trophies representing the amount of gold raised, are shown by Victoria, New South Wales, Queensland, New Zealand and Canada, and Western Australia, British Guiana and Borneo also exhibit samples of newly-discovered gold as an earnest of future wealth. The collections of baser minerals in Queensland, Canada, the Cape and other courts are highly instructive.

But the feature which most attracts the attention of visitors, is the very magnificent timber display made by many of the colonies. The extent and variety are astonishing, and the excellence is unmistakable. India, Western Australia, Victoria, New South Wales, Queensland, New Zealand, British Guiana, Canada and British Honduras send splendid collections, and the Cape, South Australia and British North Borneo also contribute valuable examples. Advantage has been taken of the colonial woods to construct seats, which serve the double duty of rests for the weary and objects of interest to those concerned in timber. Amongst others, are seats of woods from Queensland, South Australia, Victoria, Western Australia, Borneo and Canada.

After the ceaseless whirl of last year's exhibition, there is a marked absence of the noise of machinery—as Canada, the Cape and Queensland alone show machines in motion. This is doubtless due partly to the great expense which the transport of heavy machinery would have entailed, and partly to the fact that the colonies still trust, in great measure, to the mother country to make finished articles of their raw produce.

The colonial frozen meats and Indian and colonial fruits and vegetables are displayed in the Colonial Market in the South Promenade. New Zealand and Canada send meat, and fruits and vegetables are shown by the West Indies, South Australia, Victoria, Natal, British Guiana, the Straits Settlements, the Cape, New South Wales, Canada and Malta.

The Royal Albert Hall forms a part of the exhibition, and advantage

has been taken of its cellars to place in them wines which South Australia, Victoria, the Cape, New South Wales and Cyprus have sent over

A large space in the South Galleries has been set apart for the display of samples of tea, coffee and cocoa, and these products of India, Ceylon, the West Indies and Fiji, are arranged side by side so as to facilitate comparison. The whole of this department is under the management of Messrs Henry S King & Co, who serve samples in the cup to visitors. The tobaccos of India, Ceylon, the West Indies, Canada, Natal, Malta and British North Borneo are also duly represented

In the gallery of the Albert Hall are hung pictures of all kinds painted by British colonists, together with pictures representing objects bearing on colonial history, and portraits of colonial and Indian celebrities, notably those of the late Gaekwar of Baroda, the late Maharajas Sindhia of Gwalior and Travancore, and the Maharajas of Mysore, Kashmir and Bhavnagar. Many paintings are moreover hung in the various courts, notably in Victoria, New South Wales, the West Indies and New Zealand, and in many courts may be seen collections of beautiful photographs taken in atmospheres more pure than that of England, of the very varied sceneries, peoples and dwellings to be found throughout the British Empire

On no previous occasion, perhaps, have so many different representatives of Her Majesty's subjects been gathered together as resided in the Compound just outside the Exhibition buildings—Hindus, Muhammedans, Buddhists, Red Indians from British Guiana, Cypriotes, Malays, Kafirs and Bushmen from the Cape, and inhabitants of Perak and Hong Kong. Their Queen Empress has taken a deep interest in their welfare, and parties of them have on two occasions visited Her Majesty—once at Windsor and once at Osborne. Illustrations of examples of the different races will be found throughout this book, and a complete classified list is given in the Appendix.

There are also many valuable ethnological models in the Indian and other sections. In addition to the natives themselves, representations of their dwellings form a prominent feature in the exhibition. Besides the Indian Palace, the Burmese Pavilions, the Afghan *Kabuka*, the Malay House, the British Guiana *Benab*, the Maori Store-house, the Hudson Bay Tent, and the Bushman's Hut, numerous models of dwellings are placed in the different courts

As the visitor arrives at the main entrance at Prince's Gate, he finds himself in the Entrance Hall, on the walls of which he sees representations of colonial landscapes and cities, amongst which is included a view of the celebrated White Terraces of New Zealand, which unfortunately perished in the earthquake of last June. Around the statue of H R H the Prince of Wales, by Mr Boehm, the original of which is in Bombay, are grouped models of ships trading between England and her dependencies across the seas.

Above the southern entrance to the Central Annex has been placed a colossal coloured map of the two hemispheres, on which the various countries which make up the British Empire are prominently marked, the map is surmounted by a series of five clock faces, which simultaneously proclaim the time at Greenwich, Calcutta, Ottawa, Sydney and Cape Town—over-topped by a colossal figure of Britannia. Beneath the map are placed statistics of the area, population and trade of the British colonies.*

Under the chairmanship of the Duke of Abercorn and the General Secretaryship of Sir Arthur Hodgson, a Reception Committee was formed which organized visits for colonists to the principal manufacturing centres and places of interest in Great Britain and Ireland. Amongst the principal places visited were, Oxford and Cambridge, Stratford-on-Avon, Canterbury, Chester and Norwich, Dublin, Edinburgh and Glasgow, Birmingham, Newcastle, Leeds, Manchester and Liverpool, and Bristol, Bath and Wells the colonial visitors also had an opportunity of seeing naval and military reviews at Portsmouth and Aldershot.

Following an idea which was carried out during 1851 in connection with the Great Exhibition, a scheme of workmen's clubs was inaugurated by the Prince of Wales throughout the United Kingdom. The mayors and principal authorities of nearly all the large towns have co-operated with His Royal Highness with a view to affording to artisans and working-people, as well as to their wives and families, an opportunity of visiting the exhibition, and throughout September and October similar facilities are being given, through the London School Board and other mediums, to the working-people of the metropolis and their children. Both in London and the country, this opportunity has been largely taken advantage of.

* See Appendix.

At an Emigration Office, placed in the South Promenade, information and advice is given to intending emigrants concerning all the British colonies, and an Exhibition Commercial Exchange has been established in "Old London" for the purpose of enabling exhibitors and their agents to exchange ideas on products suitable for trade between Her Majesty's possessions.

The Queen has, in addition to performing the opening ceremony, paid four separate visits to the exhibition, and on each occasion Her Majesty made a prolonged and detailed examination of the objects in the various courts. Their Royal Highnesses the Princess of Wales, the Princess Christian, the Princess Louise, the Princess Beatrice, as well as many other members of the Royal Family, have been frequent visitors to the exhibition.

OPENING CEREMONY

The exhibition was opened by Her Majesty the Queen on Tuesday, May 4th, with all the pomp and ceremony befitting the occasion. It is thought that it may be well to preserve here an account of a ceremony which can not but be of interest to Her Majesty's subjects.

Her Majesty's Commissioners for the Exhibition, and others taking part in the procession, assembled in the Colonial Hall, at the main entrance, Exhibition Road, at 11 15 a.m. At 11 30 o'clock, His Royal Highness the Prince of Wales (the Executive President of the Royal Commission), accompanied by their Royal Highnesses the Princess of Wales, the Princesses Louise, Victoria, and Maud, and the Prince Albert Victor of Wales, arrived at the exhibition, accompanied by an escort of the 2nd Life Guards.

The Queen left Windsor Castle at 11 10 and travelled by the Great Western Railway to Paddington Station. Her Majesty's arrival at the exhibition was announced by a flourish of trumpets by Her Majesty's state trumpeters, Her Majesty was received by His Royal Highness the Executive President and the other members of the Royal Family. The chief Executive Commissioners for the various Colonies and India were presented to Her Majesty by His Royal Highness the Executive President at the base of the statue of His Royal Highness in the Colonial Hall, and then joined the procession in their several places. A procession was formed in the following order —

Colonial and Indian Exhibition.

Pursuivants of Arms

Portcullis. Bluemantle.
Rouge Croix Rouge Dragon

The Surveyor and the Chief Superintendent

The Assistant Secretaries and the Official Agent to the Royal Commission
The Honorary Secretaries of the Reception Committee and the Honorary Architect of the Indian Palace
Members of the Finance and Lighting Committees.

Heralds

Surrey (Extraordinary)

Richmond Lancaster
Somerset Windsor
York Chester

Her Majesty's Commissioners.

The Executive Commissioners for the Colonies and India
Norroy King of Arms. Clarenceux King of Arms

Sen or Gentleman Usher in Waiting Comptroller in the Lord Chamberlain's Department
Comptroller of the Household. Vice Chamberlain Treasurer of the Household.

Gentleman Usher in Waiting Garter King of Arms Lord Steward
Lord Chamberlain Gentleman Usher in Waiting

His Royal Highness the Duke of Connaught and Strathearn, A.C. THE QUEEN His Royal Highness the Prince of Wales A.C.

Her Royal Highness the Hereditary Grand Duchess of Oldenburg Her Imperial and Royal Highness the Crown Princess of Germany and of Prussia.
The Princess Beatrice The Princess Louise Marchioness of Lorne
Princess Henry of Battenburg

Her Royal Highness the Duchess of Teck. Their Royal Highnesses the Princess Christian of Schleswig Holstein.
Her Royal and Imperial Highness the Duchess of Edinburgh with
His Royal Highness the Prince Alfred of Edinburgh
Her Royal Highness the Duchess of Connaught and Strathearn

The Princess Victoria of Wales. Their Royal Highnesses
Her Serene Highness the Princess Victoria of Teck Her Royal Highness the Princess Maud of Wales
The Princess Louise of Wales.
Her Grand Ducal Highness the Princess Louise of Battenburg

The Hereditary Grand Duke of Oldenburg The Duke of Cambridge A.C. The Prince Albert Victor of Wales, A.C. The Prince Christian of Schleswig Holstein, A.C.
The Marquis of Lorne A.T. His Serene Highness the Duke of Teck G.C.B. His Royal Highness the Prince Henry of Battenburg A.C. His Serene Highness the Prince Louis of Battenburg K.C.B.

The Chief Commissioner of Police The Secretary to the Royal Commission
Acting Mistress of the Robes Lady of the Bedchamber
Maids of Honour Woman of the Bedchamber

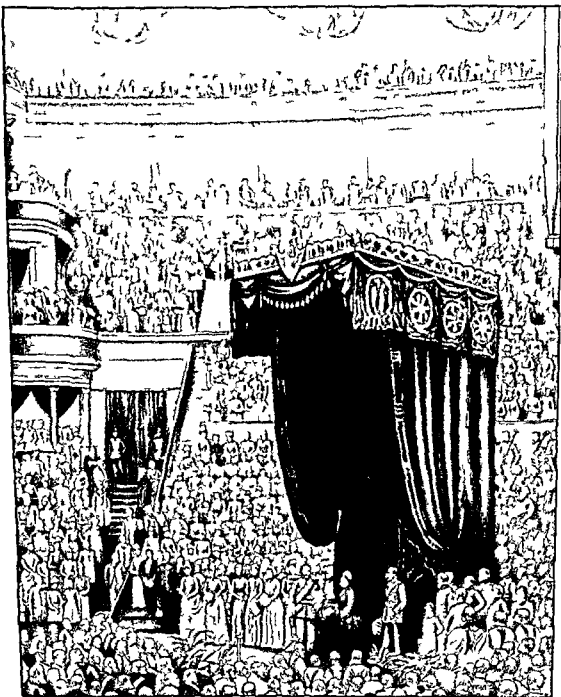
Ladies in Attendance on the Royal Family
Gold Stick in Waiting Master of the Horse.
Captain of the Yeomen of the Guard Captain of the Gentlemen at Arms
Groom in Waiting Lord in Waiting
Keeper of Her Majesty's Privy Purse

Esquiers in Waiting
Gentlemen in Waiting
Field Officer in Waiting
Gentlemen in Waiting on the Royal Family



THE OPENING CEREMONY





All persons in the procession wore levee, academical, or court dress or uniform. Ladies were in morning dress.

The procession, starting from the Colonial Hall, proceeded through the Indian Hall, along the Indian central gallery, and between the Indian Bazaar and Ceylon, then past the Indian Palace and the entrance to the "Old London" street, between the Australian Colonies, into Canada, turning to the right, it passed across the north annexe, through the gardens to the right of the fountain basin, and across the conservatory, entering the Royal Albert Hall by a special entrance constructed for the occasion. The Chair of State was placed on the dais in the Albert Hall, as is shown in the accompanying coloured illustration. Above the chair was a canopy of Indian cloth of gold, surmounted by a baldacchino of rich gold-embroidered velvet, looped with chains and pendants of gold and silver Delhi work, and slightly closed in at the sides with curtains of red embroidered velvet. On the back of the canopy, embroidered in gold letters and surmounted by the Imperial Crown, was the monogram of Victoria, Queen and Empress. The throne itself, of hammered gold, which was formerly in the possession of Runjeet Singh, was taken at the capture of Lahore.

Upon the procession entering the Albert Hall, Her Majesty's Commissioners, the Executive Commissioners, and the Members of the Committees took their seats reserved for them in the arena of the hall. The Queen took her place in front of the Chair of State, with His Royal Highness the Prince of Wales at Her Majesty's right hand, and His Royal Highness the Duke of Connaught on her left, the other members of the Royal Family standing on either side, with the great officers of State and the ladies and gentlemen of the household around them. The Archbishop of Canterbury, the Bishop of London, and the Secretary of State for the Home Department, all of whom had previously arrived, stood on the left of the dais, near Her Majesty. The Heralds were placed in front of the dais.

Upon the procession entering the Albert Hall, the first verse of the National Anthem was sung in English by the Royal Albert Hall Choral Society, under the direction of Mr Barnby. As Her Majesty reached the dais the second verse of the National Anthem was sung in Sanskrit, translated by Professor Max Muller, and the third verse was sung in

English The following ode—written for the occasion, at the special desire of the Prince of Wales, by the Poet Laureate, Lord Tennyson, and set to music, at the request of His Royal Highness, by Sir Arthur Sullivan—was then sung by Madame Albani and the choir, under the direction of the composer —

Welcome, welcome, with one voice !
 In your welfare we rejoice,
 Sons and brothers, that have sent,
 From isle and cape and continent,
 Produce of your field and flood,
 Mount, and mine, and primal wood,
 Works of subtle brain and hand,
 And splendours of the Morning Land,
 Gifts from every British zone !
 Britons, hold your own !

May we find, as ages run,
 The mother featured in the son,
 And may yours for ever be
 That old strength and constancy,
 Which has made your Fathers great,
 In our ancient island state !
 And,—where'er her flag may fly
 Glorifying between sea and sky—
 Makes the might of Britain known !
 Britons, hold you own !

Britain fought her sons of yore,
 Britain failed, and never more,
 Careless of our growing kin,
 Shall we sin our fathers' sin,
 Men that in a narrower day—
 Unprophetic rulers they—
 Drove from our the Mothers nest
 That young eagle of the West,
 To forage for herself alone !
 Britons, hold your own !

Sharers of our glorious past,
 Brothers, must we part at last ?
 Shall not we thro' good and ill
 Cleave to one another still ?

Britain's myriad voices call
"Sons, be welded, each and all,
Into one Imperial whole,
One with Britain heart and soul !
One life, one flag, one fleet, one Throne !"
Britons, hold your own !
And God guard all !

His Royal Highness the Prince of Wales then read the following address to Her Majesty, and presented to Her Majesty a catalogue of the articles exhibited, the general handbook, and the key of the exhibition —

"*MAY IT PLEASE YOUR MAJESTY* As Executive President of the Royal Commissioners appointed by your Majesty's Royal Warrant of the 8th of November, 1884, for the promotion of an Exhibition of the British Colonial and Indian Empire, and subsequently incorporated by your Majesty's Royal Charter of the 15th September, 1885, I humbly beg leave to lay before you a brief statement of our proceedings up to the present time. The general interest manifested in the display made by your Majesty's Colonial and Indian Empire at the Paris Exhibition of 1878, led me, as President of the British Commission, to express a hope that an opportunity might soon occur by which your Majesty's Subjects in England would be enabled to witness the marvellous development which, under your beneficent rule, their brethren and fellow subjects had attained throughout so many portions of the globe. It was therefore with the highest gratification that I accepted your Majesty's gracious invitation to assume the Executive Presidency of this Commission the appointment of which, by your Majesty, has been the means of making this hope a reality. The invitations which we were empowered by your Majesty to issue to the Colonial Governments and to the Government of India were forwarded towards the close of the year 1884, and from the answers received it at once became apparent that this undertaking had obtained warm and hearty sympathy throughout your Majesty's dominions. In your Majesty's dominion of Canada, throughout your Australasian, African, West Indian and Eastern Colonies, in your Mediterranean possessions and elsewhere, grants were voted, Commissions formed, and Executive Commissioners appointed. That the work of preparation was undertaken with enthusiasm and attended with success, is evident from the complete and varied collections which at present fill the buildings through which your Majesty has just passed. The response received from the Government of India was also of the most cordial character. His Excellency the Viceroy caused, through the Revenue and Agricultural Department, instructions to be issued to every district of your Majesty's Indian Empire for the collection of objects illustrative of the Arts, Manufactures and Resources of that great realm. These collections, which now adorn a large section of the Exhibition, have been supplemented by generous contributions from their Highnesses the Princes of India, by collections the formation of which we ourselves have authorised, and by the contributions of private native exhibitors. We are desirous of bringing

under your Majesty's notice our deep appreciation of the hearty co-operation of the Colonial Governments in this Exhibition, and of taking this exceptional opportunity of stating how greatly we are indebted to the Commissions appointed by these Governments, and to the Executive Commissioners on whom the superintendence of the entire work of installation has devolved. We further desire to record the valuable assistance which we have received from your Majesty's Viceroy, from the Supreme Government of India, and from the various officials who have so ably and thoroughly carried out their instructions. Our grateful thanks are also due to the Colonial Governments, to the Government of India, to the Corporation of the City of London, to many City Companies, and to the firms and individuals who have contributed to the Guarantee Fund. The fact that the list of subscribers not only includes those whose interests are likely to be specially affected by the Exhibition, but also comprehends every class of the community, supplies a gratifying proof of the universal sympathy and interest which this undertaking has aroused. We venture to avail ourselves of this opportunity to convey to your Majesty our dutiful and loyal acknowledgments of the interest which your Majesty has been pleased to take in our labours, proved as it is by your Majesty's presence here to-day, nor can I resist a reference to a similar ceremonial, presided over by your Majesty but a few paces from this spot thirty-five years ago. On that memorable occasion, the first of its kind, the Prince Consort, my beloved and revered father, filled the position which I, following in his footsteps at however great a distance, now have the honour and gratification of occupying. Your Majesty alone can fully realise with what deep interest my beloved father would had he been spared, have watched, as their originator, the development of exhibitions both in this country and abroad, and with what especial pleasure he would have welcomed one having for its object the prosperity of your Majesty's Empire, the interests of which he had so much at heart. In the Great Exhibition of 1851, your Majesty's Colonial and Indian Possessions were indeed represented but their importance was then but little realised, and their present greatness was at that time unforeseen. During the years that have elapsed since 1851, few greater changes have been wrought than the marvellous development of the outlying portions of your Majesty's Empire. It is our heartfelt prayer that an undertaking intended to illustrate and to record this development may give a stimulus to the commercial interests and intercourse of all parts of your Majesty's Dominions that it may be the means of augmenting that warm affection and brotherly sympathy which is reciprocated by your Majesty's subjects, and that it may still further deepen that steadfast loyalty which we, who dwell in the Mother Country, share with our kindred who have elsewhere so nobly done honour to her name."

Her Majesty the Queen read the following reply, handed to her by Her Majesty's Secretary of State for the Home Department (Mr Childers) —

"I receive with the greatest satisfaction the address which you have presented to me on the opening of this Exhibition. I have observed with a warm and increasing interest the progress of your proceedings in the execution of the duties

entrusted to you by the Royal Commission, and it affords me sincere gratification to witness the successful result of your judicious and unremitting exertions in the magnificent Exhibition which has been gathered together here to-day. I am deeply moved by your reference to the circumstances in which the Ceremony of 1851 took place, and I heartily concur in the belief you have expressed that the Prince Consort, my beloved husband, had he been spared, would have witnessed with intense interest the development of his ideas, and would, I may add, have seen with pleasure our son taking the lead in the movement of which he was the originator. I cordially concur with you in the prayer that this undertaking may be the means of imparting a stimulus to the commercial interests and intercourse of all parts of my dominions, by encouraging the arts of peace and industry, and by strengthening the bonds of Union which now exist in every portion of my Empire."

Her Majesty then commanded the Lord Chamberlain (the Earl of Kenmare) to declare the exhibition open. The declaration having been made, was announced to the public by a flourish of trumpets by Her Majesty's State trumpeters stationed in the Hall, and by the firing of a royal salute in Hyde Park, by a battery of Royal Horse Artillery. The following prayer was then offered by his Grace the Archbishop of Canterbury —

"Almighty God and Heavenly Father, we beseech Thee to send down Thy gracious blessing upon the manifold treasures and precious works which from amongst our kindred peoples and our fellow nations, from sunrise round to sunrise, are gathered here for glory and for beauty, unto the increase of knowledge, use, and wisdom. Bless our Sovereign Lady the Queen, and enrich her days with abundance of peace, that all the daughter lands of her Realms and Empire may be knit together in perfect unity and prosperous strength. And grant that, as her people inherit and fill peacefully all countries of her dominion so not material concerns only but the enduring riches of mind and spirit and the righteousness of Thine eternal Kingdom, may be sacred and dear to them so that in Thy bounteous gifts and in man's wise labours learnt of Thee Thy Name may evermore be greatly magnified through Jesus Christ our Lord. Amen."

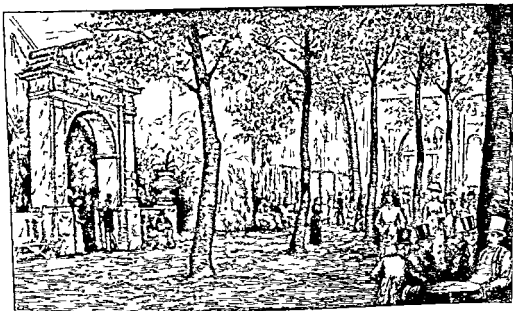
The prayer was followed by the "Hallelujah Chorus," sung by the choir under the direction of Mr Barnby. Madame Albani then sang "Home, Sweet Home", and "Rule Britannia" was sung by the choir, as Her Majesty left the building by the Royal entrance of the Hall. Dr Stainer presided at the organ during the ceremony.

Guards of honour of the Coldstream Guards and of the Grenadier Guards mounted at the main entrance in Exhibition Road, and at the Royal

entrance at the Albert Hall, respectively. The Honourable Corps of Gentlemen at Arms was on duty at the Albert Hall, and the Yeomen of the Guard in the exhibition buildings. Her Majesty's State trumpeters were on duty. The bands of the Grenadier Guards, the Coldstream Guards, and the 2nd Life Guards, placed throughout the buildings, played during the morning.



GOLDSMITH FROM AGRA



SOUTH-EAST TERRACE, SHOWING THE MALTESE GATEWAY

CHAPTER II.

MEDITERRANEAN COLONIES.

MALTA COURT · KNIGHTS OF ST. JOHN GATEWAY—CYPRUS COURT
CART WEAVERS



MALTESE FALSETTA

MALTA

IN the Maltese Court, which is under the direction of Sir Victor Houlton, the Executive Commissioner, who was for very many years Chief Secretary to the Maltese Government, the principal features are examples of the three great specialties of the "Fior del Mondo" (as the natives love to call their island)—stoneware, lace and jewellery; supplemented by specimens of wrought-iron work, agricultural implements and products, and musical instruments. There are numerous specimens of both black

and white lace, and a fine example of the white silk lace of the island, a tunic in which the Prince of Wales's feathers have been deftly woven, is lent by Lady Brassey. In jewellery there are many filagree silver ornaments, and a solid silver bird-cage, worthy of special note. The stone ware is represented by jugs, flower vases and other articles made of the soft stone, which is readily carved. An illustration is given of a model of a

Maltese lady wearing the picturesque *faldetta*, which serves the double purpose of bonnet and veil.

The objects recalling the past history of Malta form some of the most interesting exhibits in the court. These include ten suits of armour of the period of the Knights of St John of Jerusalem, lent, together with the spears and halberds, by the Maltese Government, and some antique necklaces of the old pearl and gold work and *grana*. Amongst other valuable contributions lent by Sir Victor and Lady Houlton, is a lay figure with a black robe on which are two white Maltese crosses, of Philippe de l'Isle Adam, who was the forty third Grand Master of the Order of St John of Jerusalem at Malta, from 1521 to 1534. A beautiful lamp of the celebrated Maestro Lebrun, a cup, and an order-pendant of a Knight of St John are also shown.



PHILIPPE DE L'ISLE ADAM

In front of the court, has been placed a gateway, thirty feet high, of Maltese stone, finely carved from a design based on German Renaissance as found in Heidelberg. Carved by Maltese workmen, under the surveillance of the Hon E. Galizia, Superintendent of Public Works in Malta, and Chairman of the Exhibition Commission at Valetta, it was sent over in numbered pieces, and was erected in about a week without damage or blemish to a single block. The illustration on the previous page shows the gateway. Owing to the

cheapness of labour in Malta in comparison with that of this country, and to the facility of transport, works of this nature could readily be obtained by those who desire ornamental arches or facades for conservatories and other garden decorations. This terrace recalls, to a certain extent, the continental boulevard, to which London is at present a stranger.

CYPRUS

A Committee at Nicosia, under the direction of His Excellency Major-General Sir R. Biddulph, organised the representation of the colony, which has been carried out in London by the Executive Commissioner, Mr. Hamilton Lang and the Assistant Commissioners, Mr. George Gordon Hake and Captain Wisely, R.E.

Amongst the agricultural implements is a large-sized model exhibiting the field operations adopted in Cyprus for the destruction of locusts, together with full-sized specimens of the apparatus, a native plough, a bullock cart and ox goad, and a threshing board.

There are also examples of silk, cotton, flax, hemp and wool, wheat, barley, oats, caroubs and honey, bricks, tiles and building stones, leather, tin, copper and silver ware. The modern, and especially the ancient, pottery of the island is well represented. Forest products, fruit trees and sponges are shown, as well as specimens of dresses and domestic utensils, a model of a native hut, pictures, photographs, maps, diagrams and statistical information.

It is worthy of remark that the flags in the court bear designs taken from gold coins of the ancient Cypriote kingdoms, dating from about 800 to 500 B.C., from the flags of the Ptolemies, of the Genoese and of the Lusignan dynasties, and, later on, from the Turkish and British flags—thus indicating the various epochs in the history of the island.

The following notes concerning the subjects of the illustrations may prove of interest —

The cart, which has been in general use in Cyprus from time immemorial is entirely of native manufacture composed of native grown woods of great durability. Its advantage in the eyes of the natives is that it can be made and repaired by

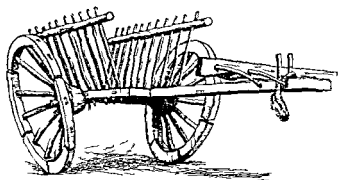
every village carpenter, and with materials obtainable in the island. The wood is unaffected by the sun or climate. Since the British occupation, partly on account of the improvement in the roads, but chiefly because, from the strict conservation of forests, native woods are less easily obtainable and much dearer, a cart, of which the tires of the wheels and the axle tree are of iron, and the frame of imported wood, is coming into more extensive use.

The Cypriote weavers are three in number, all women from Nicosia. Katinou Sophocle, aged twenty five, is a silk weaver by trade, and a very competent worker. Mangou Konstantinidi, aged thirty five, and Rhodothea Petrou, aged fifteen, are chiefly occupied in preparing the silk thread for use on the loom. Rhodothea is a near relative of Katinou.

They are accompanied by Hadji Sophocle Haralambo, the husband of Katinou, a Zaptieh or policeman, by profession, and Louka Nicolaides who was servant to Sir Robert Biddulph and who acts as interpreter to the party. The women can not speak English and Haralambo speaks it very imperfectly.

The loom is of wood, and is in all its parts made by natives. It is precisely similar to those in use all over Syria and Asia Minor.

In the accompanying illustration, Katinou is weaving at the loom and Rhodothea is sitting in front of the loom preparing the silk thread to be used. Louka stands in the background, Mangou is not represented.

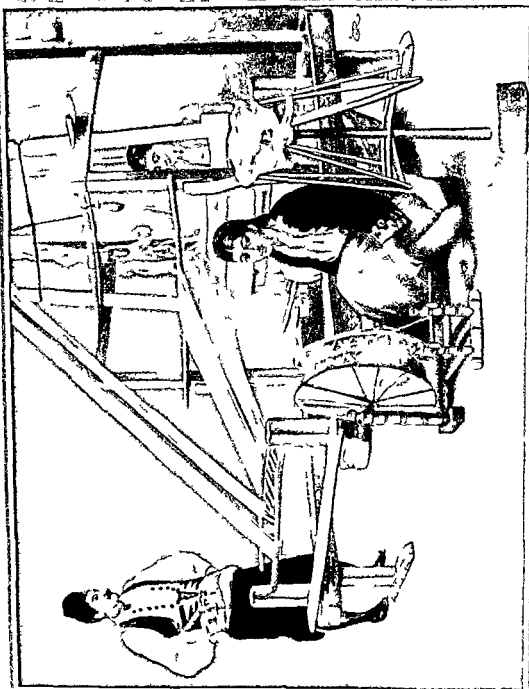


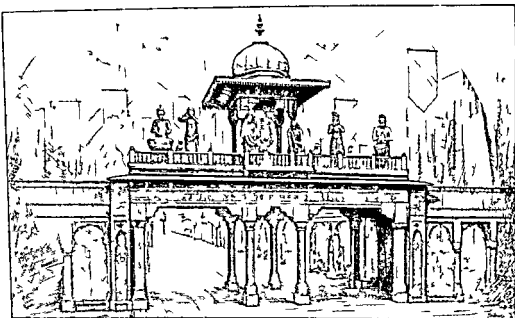
CART FROM CYPRUS.



SILK WEAVERS FROM CYPRUS







JEYPORE GATEWAY

CHAPTER III

INDIAN EMPIRE

ART-WARE COURTS JEYPORE GATEWAY BARODA PIGEON-HOUSE
HYDERABAD SCREEN—JUNGLE LIFE—VESTIBULE BENGAL LANCER—
ECONOMIC COURT BAMBOO TROPHY NATIVE SHOPS—INDIAN PALACE
GWALIOR GATEWAY DURBAR HALL—NATIVE ARTISANS—DURBAR CAR-
RIAGE—AGRA PILLARS—REGALIA FROM MANDALAY—SILA COURT—TEAS,
COFFEES AND TOBACCOS



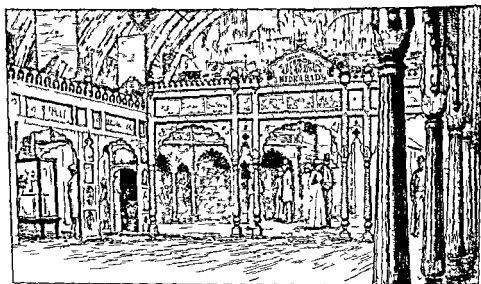
MINIATURE PAINTER FROM DE 1

THE Commissioner for India is Sir Edward C. Buck, Secretary to the Government of India in the Revenue and Agricultural Department, under the general administration and direction of which department the official collections were made

The arrangements for the Indian Section in the exhibition were entrusted to the Secretary to the Royal Commission, Sir Philip Cunliffe-Owen, who is assisted by Mr J R Royle, one of

the Assistant Secretaries to the Royal Commission Mr Royle also acts as Official Agent for the Government of India.

The economic products were collected by Dr George Watt, of the Bengal Educational Department, Mr B Ribbentrop, Officiating Inspector-General of Forests to the Government of India, and Babu Trailokya Nath Mukharji of the Revenue and Agricultural Department; assisted by the Exhibition Committees appointed by the Bengal and Bombay Governments and the Chambers of Commerce at Calcutta, Bombay and Rangoon. The art ware and fabrics



HYDERABAD SCREEN

were brought together by committees and special officers appointed by the Governments of the various provinces and the Rulers of native States. The Royal Commission collections, illustrating the sumptuary arts of India, were purchased by Mr C. Purdon Clarke, the Keeper of the Indian Collections, South Kensington Museum, who visited India for this purpose in 1885, when he also arranged for the series of carved screens mentioned further on.

The Indian Section of the exhibition may be divided into five parts. In the Central Court are found the art ware and fabrics, while the silk collection is placed outside the Durbar Hall, in the South Court are the

Imperial economic collections, in the North, the private exhibits and the tea and coffee industries, in the East Arcade and Vestibule the geographical and military collections of the Government Departments, while in the Palace and its forecourt the art industries of India are practically displayed

The Central Court has been subdivided amongst the provinces and states. Commencing at the east end, the following is the order —Rajputana, containing the Jeypore, Kotah, Karauli, Ajmere, Jodhpur, Bikanir and Ulwur sections, Central India, Bombay and Baroda, Bengal, with Nepal, the North-West Provinces and Oudh, the Punjab, Kashmir, the Central Provinces, Assam, Burma, Madras, and lastly, at the Queen's Gate end, Mysore, Coorg and Hyderabad. Each court has its distinctive screen, and thus is presented a series of screens, with carving in wood or stone, in inlaid work or in plaster, representative of the many styles of art in India. They are of an almost uniform height of about ten feet, and vary in length according to the amount of space occupied by the provinces to which they belong, the accompanying sketch of the Hyderabad Screen gives a good general idea of the whole series. They were executed by native workmen in India, at the expense of the Royal Commission supplemented by liberal grants from several of the native chiefs.

Some of the principal features of the Imperial Economic Court are a raised map of India, prepared by Major Strahan, of the Survey Office, models of an agricultural village from Lucknow, an Indigo factory, the temple of Kali, trophies of grain and rope, a forestry archway, fifteen feet high, and a bamboo bridge of which an illustration is given. In the court are placed twelve ethnological groups representative of the races of India, and near by, in the South Promenade, is a collection of Burmese exhibits, shown by the Bombay Burmah Trading Corporation

JEYPORE GATEWAY

The following account of the Jeypore Gateway is taken from the special guide to the Jeypore Court —

In Jeypore the Seths have built magnificent temples and houses and as good durable wood was scarce they imported it from distant places and had it carved into door frames windows or balconies. Wonderful old traditional designs have thus been preserved. Following this rule the timber necessary for constructing the Jeypore Gateway was cut and joined in Bombay and then brought to Jeypore where the Shekhawati carpenters enriched it by carving without unnecessary European interference

Theoretically it should have been a "tripolia," or gate of three arches, but the necessities of the exhibition have compelled its construction in its present form.

The general design is the modified Saracenic in vogue in Upper India and Rajputana. The only instructions issued to the wood carvers have been that as great a variety of patterns was to be employed as possible, the ornament was to be purely Indian, and no attempt was to be made to work on other than the traditional lines. The men drew rough outlines with a pencil, or even the graver, and each carver has done what was right in his own eyes, subject to the approval of the *mistris*, or master workmen, who had to judge whether the whole work would be in harmony or not.

The endless variety of ornament, showing the fertility of invention, and the true artistic sense of the carvers, affords a field for much patient and pleasing study. Many of the workmen had never before left their homes in the desert, the general idea was that they were wanted in Kabul, or even in distant England. Patience and the persuasive powers of Hujj Mahomad Ali Khan, Nazim (or Governor) of Shekhawati, however, overcame the prejudices of a few men who came to Jeypore, and these soon induced others to follow their example.

In India the grand gateway of a temple or royal palace is usually surmounted by a chamber in which, at stated intervals, musicians play drums and other instruments in honour of the gods or of the sovereign. From the Arabic *nakara*, a kettledrum, the place has become known as the *Nakar khana*, or drum-house.

In the kiosk on the top, are arranged all the musical instruments which are usually played in a drum house. On the front of the platform has been carved the *Shamsia*, or picture of the sun, which is symbolical of the descent of the lords of Jeypore and of the Rajput chiefs of the solar race, and is, moreover, according to the *Ain-i-Akbari*, or Institutes of the Emperor Akbar, "a Divine Light" which God directly transfers to kings without the assistance of men. It is affixed to the gates or walls of palaces.

On the opposite side will be found a representation of the moon, from which the *Chandrabansi*, the other great branch of the Rajput race, represented by the Rajahs of Jeysulmere and Karauli, is said to have sprung. On the same beam, below the cornice on the front of the gate, is engraved the motto of the Jeypore house, "Yato dharm statō jaya" in Sanskrit, with Latin and English versions. The Latin "*Ubi virtus ibi victor*" better expresses the meaning of the original than the English "Where virtue is—is victory," but, however worded, the idea is as appropriate for the entrance of a great Exhibition as it is for a State which has in many ways acted up to it. On the corresponding beam at the back, the motto, "*Ex Oriente lux*" ("From the east comes light") has been carved.

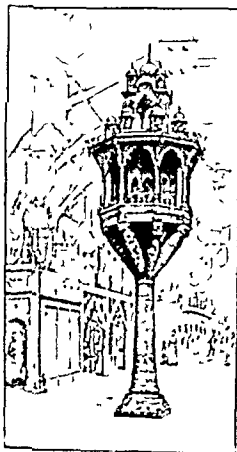
The central kiosk can be closed with purdahs, or curtains, of mashru—that is, cotton and silk cloth (silk alone was forbidden to be worn by Mussulmans at prayer time hence the fashion) of Indian make, such as is used in Hindu palaces to support them, chobs or metal poles have been provided.

The banners on the rails are, respectively, the *panch rang* or five coloured flag of Jeypore—a small copy of the standard given to the late Maharajah at the Imperial Assemblage at Delhi by H.M. the Queen Empress, the *Mahā maratib*, or symbol of the highest nobility given by the Moghul Emperors which was much prized. It consists of the golden head of a fish and of two

gilt balls, all borne on separate poles, these symbols were brought from Delhi in the reign of the Emperor Ferokhsier, and so great was the honour deemed that the musicians in the Jeypore *Nakar-khina* played for three days and nights consecutively, and the whole city was given up to rejoicing.

BARODA PIGEON-HOUSE

The Baroda pigeon-house, a lofty structure, most elaborately carved, contributed by H H the Gaekwar of Baroda, has, for the sake of convenience, been removed from the Bombay Court and placed in the centre of the south gallery, where it marks the turning to the central courts and forms a useful landmark in the southern part of the exhibition. The four smaller pigeon-houses, which were intended to be placed around its base, have been left in the Bombay Court. In Baroda and throughout Gujarat, the inhabitants erect pigeon-houses, for feeding not only pigeons but parrots, sparrows and all birds living in or near their towns. The Gujaratis consider it a sin to kill any animal, and to feed them is held to be a great act of charity. Pigeon-houses, therefore, are erected by the wealthy natives from motives of piety. The accompanying illustration gives an idea of the general design: the detail of the carving is somewhat similar to that of the Hyderabad screen, which was copied from various houses in Surat.



THE PIGEON-HOUSE

HYDERABAD SCREEN

As the Jeypore Gateway forms the eastern entrance to the Indian Art ware Courts, so the screen of His Highness the Nizam of Hyderabad guards the western approach. It consists of a series of arches, of which two are intended to show the brass work of the province—two are of brass ware, the blackened pewter inlaid with gold silver or copper, and two are entirely of lacquer work.

The central portion or, as it may be termed, the gateway is a *razza*, such as is commonly constructed during the Mehrooram festival, to represent the Mausoleum

of Hassain and Hussain. On it is written in Arabic and English the motto, "With God alone is Victory." The pillars (seen on the right-hand side of the sketch), which belong to the Mysore and Coorg screen, were copied from the Daria Daulat Bagh, the garden palace, built by Tippoo Sultan at Seringapatam, and long occupied by the Duke of Wellington, then Colonel Wellesley.

JUNGLE LIFE

The two trophies of Jungle Life and Elephant Hunting, arranged by Mr Rowland Ward, and erected at the east end of the North Court of the Indian Galleries, have attracted considerable attention.

In the Jungle are specimens and groups of great game. Wounded boars seeking refuge are seen in the foreground. There are also cheetahs and axis, gaur, buffalo, bears and young, oxen, Ammon, ibex (seen above in the background), goral, nilgai, markhor, Bara singha, hog deer, blackbuck, and Albino blackbuck, sambur, leopards and many birds. Among the reptiles are alligators, pythons and other snakes and lizards. Part only of the jungle is seen in the accompanying sketch.

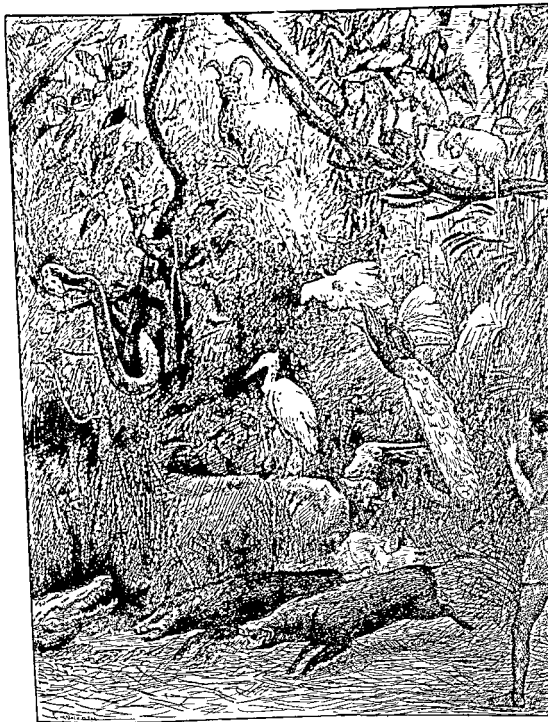
The Hunting Trophy, immediately adjacent, is mainly due to the generous assistance of H H the Maharaja of Kuch Behar. The scene represents a hunting elephant, preceding the beaters, which has come upon a group of tigers, one of which he has stricken, while another has sprung upon him with deadly grip.

THE VESTIBULE.

The inner vestibule or Indian Hall is draped, in representation of a tent, with the most superb examples of the chintzes from Kashmir and from Kot Kamalia in the Punjab. Round the walls stand on guard portrait models of representative soldiers and native officers of the Indian army, showing the dress, arms and accoutrements of the principal native regiments of the Indian Empire, accompanied by detailed information of the individual soldiers, and the history of the twenty-five regiments selected. The example chosen for reproduction is a Bengal Lancer,—Duffadar Jowalla Singh, of the Jat Sikh caste. The regiment was raised in Lahore, Punjab, by Captain Wale in August, 1857, and was formerly designated the 1st Sikh Irregular Cavalry. It was present at the final capture of Lucknow, and served in Afghanistan in 1878-79. It is armed with lance, sword and carbine, and is composed of four troops of Sikhs, two of Dogras, and one each of Punjabi Muhammedans and Pathians. It is recruited in the Punjab.



BENGAL LANCER.



INDIAN JUNGLE LIFE.

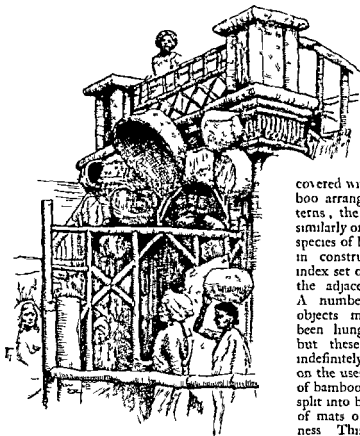
BAMBOO TROPHY.

The following interesting information concerning the bamboos of India is taken from Dr. Watt's special catalogue of the Imperial Economic Section —

This structure, in the form of an arch, which is one of the most perfect collections of bamboos ever exhibited, is intended to show the bamboos

of India, and the multifarious uses to which they are put. It is formed of a platform, reached by steps from two sides, twelve by ten feet in size, supported on four columns, and raised twelve feet above the floor.

The steps are covered with pieces of split bamboo arranged in geometrical patterns, the floor of the platform is similarly ornamented. Some thirty species of bamboo in all are used in constructing the trophy, an index set of which is exhibited on the adjacent walls of the court. A number of very interesting objects made of bamboo have been hung all over the trophy, but these might be multiplied indefinitely, and volumes written on the uses of the various species of bamboo. They are cut up and split into bands in the manufacture of mats of every degree of fineness. Thin strips tied with strings are made into excellent *tatties* or door mats. Hollow bamboos



PART OF THE BAMBOO TROPHY

when beaten and then split open into flat pieces, are used for the seats of chairs, tops of tables, and of beds. The greater part of the people in Eastern India and in the Malay Peninsula live entirely in houses constructed of bamboo. Models of such houses are exhibited in the Ethnology Sub-Courts. Bamboo bridges supported on a multitude of bamboo uprights are frequent all over India. The larger hollow species are well suited for aqueducts, water pails, pots, cups and other vessels. A single joint of a green bamboo is frequently used as a cooking pot.

Spoons, knives and other domestic utensils are made of bamboo, and a joint of a small bamboo makes a useful tobacco pipe.

The fisherman makes his oars, masts, fishing appliances, baskets and fish traps, and even his hooks, of bamboo. Bamboo rafts are not uncommon, being chiefly used by fishermen. Bamboo is extensively used for making spear shafts, bows and arrows, crude scabbards and handles for swords, knives and axes. The Nagas of

Manipur defend the approaches to their villages by burying in an erect position, sharp-pointed knives of bamboo (*paungs*) among the leaves and soft soil.

All sorts of curious musical instruments are made of bamboo, from the fife to the crude violin which has often two or three strings also of bamboo. The Nagas make a sort of Jew's harp from the bamboo, and in the Malay Peninsula Aolian harps are made of the village bamboo clumps.



END OF GRAIN AND FRUIT SHOPS.

NATIVE SHOPS

On the left side of the Imperial Court are four small shops, similar to those found in the average Indian village. These have been arranged so as to display the surplus stock of the exhibits which are shown in the Index Collection. They have been constructed of bamboo and thatched with Indian straw according to the system commonly seen in Bengal. The first shop is that of the grain merchant, the second the fruit seller, the third the Kabuli dealer in dried fruits and nuts, and the fourth the spice seller and druggist. The first two are represented in the accompanying sketch.

The vegetables met with in India may be referred to two well marked sections indigenous and introduced. The former are cultivated throughout the year, the majority ripening in the hot season while the latter are sown and matured during the cold season. European fruits and vegetables though often growing luxuriantly in India, rarely attain their peculiar and characteristic flavour. This doubtless is due in a measure, to the fact of their being sown in autumn, thus



THE INDIAN PALACE

THE HALL OF COLUMNS FROM THE GARDEN VESTIBULE





maturing with the increasing heat of the approaching summer. The cabbage, cauliflower, turnip-stemmed cabbage, turnip, beet-root, radish, carrot, asparagus, artichoke, lettuce and onion, are all regularly cultivated; but, with the exception of the cabbage, cauliflower and radish, European vegetables are not eaten by the natives of India. The onion is forbidden because of some supposed relation to beef; this is the more surprising, since in some parts of India the onion succeeds admirably, Patna and Bombay onions being famous and even exported to Australia. The immense internal trade which has within recent years arisen in cabbage, cauliflower and radish, especially in the vicinity of large towns, is remarkable, but these vegetables are rarely eaten by the natives of India until they are overgrown and thus coarse from a European point of view.

INDIAN PALACE.

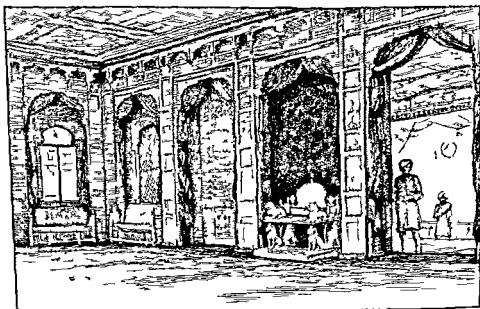
The Indian Palace is not a copy of any existing building, but is intended to represent a typical Royal Residence in feudal India, with its great fortified entrance gateway, forecourt with shops for the service of the Royal, and, beyond the Hall of Audience and public portions of the Palace. The Gateway, a remarkable example of modern Indian art, is lent by the South Kensington Museum, to which it was presented by the late Maharajah Sindhu. It was designed by Major James Keith, the Curator of Antiquities at the Gwalior Fort, who superintended its execution. The back of it is seen in the accompanying etching of the forecourt.

Within, the courtyard is surrounded on three sides by shops, on the fourth a broad porch or hall of columns supports on the upper floor the Durbar Hall, shown in the illustration on the next page. The shops in the courtyard number thirteen, and seven more line a passage to the right, which leads to the Private Exhibitors Court. Passing through the Hall of Columns, the Garden Vestibule is reached. This building is of a mixed character and, being designed to show the use of Indian stuff as hangings, partakes more of the form of a large marquee tent than an actual permanent structure.

On three sides, however, are columned openings and on the fourth a staircase, in imitation carved pink sandstone, leads up to the Durbar Hall, as shown in the accompanying etching. In the centre of the Vestibule is a curious fountain or tank, reproduced by Messrs Doulton and Co, from a Persian original, the ever overflowing water of which possesses a strange fascination. Above and on the walls are rich draperies in printed cotton from Sambar (near Jammu), Fatehpur and Kot Kamalia.

The Durbar Hall is one of the most remarkable objects in the exhibition. It is entirely constructed in pine wood, richly carved in the Punjab style by two natives of Bhera in the Punjab, who came to England in June, 1885, and completed the work in April, 1886. Their names are Muhammad Baksh and Juma, both Muhammedans of the Sunni sect. Entered on the east side by a

triple arched opening the Hall is seen the walls on the long sides divided by piers into five bays on the short sides into three bays. These recesses contain the windows and above arched heads make an even line and carry a bracketed and arched cornice peculiar to this style. The whole surface is covered with a mass of intricate ornament and although the foliated arches at the heads of the thirteen recessed windows bear the same outline yet the ornamentation of every bay differs from the rest so rich is the fund of design possessed by these native craftsmen.



INTERIOR OF THE DURBAR HALL.

The Palace and the Courtyard and its surroundings were designed by Mr C Purdon Clarke.

INDIAN ARTISANS

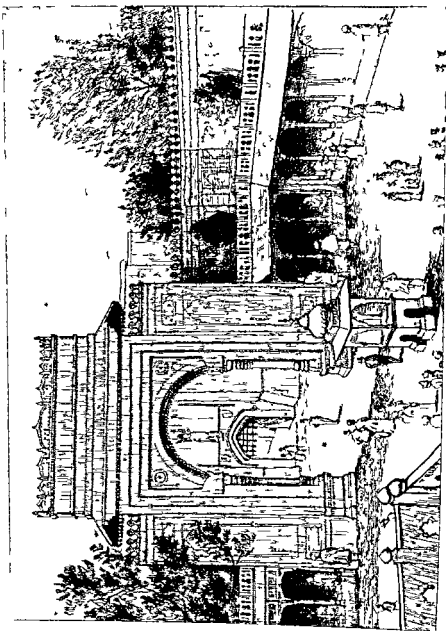
One of the most interesting and popular features of the exhibition is undoubtedly the forecourt of the Indian Palace where the natives display their trades. They are genuine artisans such as may be seen at work within the precincts

For lists of names, see Appendix



THE INDIAN PALACE:
THE FORECOURT, FROM THE DURBAR HALL





of the palaces of many of the Indian Princes, and living in the palace would, in their own country, possess many privileges as workmen of the royal *Karkhaneh*. Weavers of gold brocade and kinkhab, tapestry and carpets, an ivory miniature painter, copper and silver smiths, a seal engraver, a dyer, a calico printer, a trinket maker, a goldsmith, stone carvers, a clay-figure maker from Lucknow, a potter, and wood carvers, were all daily to be seen at work as they would be in India.

They were selected by Dr J Tyler, Superintendent of the Agra Jail, who accompanied them to England, and were brought over at the expense of Messrs Henry S King & Co. they come from several parts of India, and represent many different types of race. A selection has been made of the following eight of them for illustration —

Muhammad Sha ban, a Musalman from Benares, a silk and gold brocade weaver and lace maker, represents one of the manufacturers who not only work themselves



SILVERSMITH FROM DELHI



CARPET WEAVER FROM MATHURA



DYER FROM AGRA

but employ others to work for them. The work he does himself is generally of a lighter nature. The kinkhab of Benares is renowned, and is equalled in quality only by that from Ahmedabad and Surat in the Bombay Presidency. Sha ban buys his raw silk at Benares from dealers who bring it from Bokhara, Malda, Rampur Multan, Amritsar and Radhanagar. He uses a very complicated loom for the brocades, but at the exhibition he was generally seen spinning silk. He is a typical example of a *Kinkhab valla*.

Vilayat Hussain, a Musalman of the Sunni sect, a native of Agra, is a *rangrej* or dyer by profession. He believes that his forefathers came from Arabia with the Moslem conquerors. The shades produced by Vilayat with his crude dye stuffs and primitive implements are surprisingly good.

The seal engraver, Nisar Ahmad, a Musalman of Delhi, is reputed to be one of the best seal engravers of the Province. He has worked for H H the Holkar, and several other Indian Princes. One of his seals, with which a letter addressed by the Holkar to the Viceroy of India was stamped, is now exhibited in the Indian Silk Court.

Mughal Jan, a Musalman, is a silversmith from Delhi, the chased silver work of which city, partly gilt and partly left in its original white colour, is much in request.

Bakshiram, the old potter of Agra, is believed to be over 102 years of age. Unglazed pots are used all over India for storing water and grain, particularly by the poorer class, and there is always a constant demand, which is sufficient to support the community. Bricks, tiles and primitive toys are also made and baked in India by the potter.

Hemchand, the gold and silver smith, from Agra, is a Hindu. He chiefly makes ornaments for women and children. The silver or gold is always bought and supplied to him by the customers, and he receives for his labour from 7½d to 10s., for each ounce of the metal, according to workmanship.

Nazir Hussain, the wary miniature painter, comes from Delhi, the ancient capital of the Moghul Empire, where the art of miniature painting was much patronized. The miniatures were inserted into manuscripts, or framed. Since the introduction of the British trade, demand has arisen for painted brooches, studs and panels depicting buildings and landscapes.

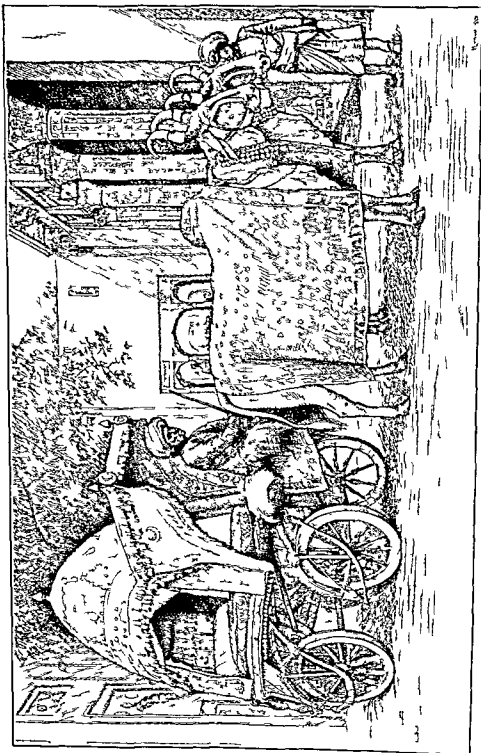
Bhupla, the cotton carpet or *dari* weaver, from Mathura, in the North West Provinces, is eighteen years of age. The loom on which cotton carpets are woven is horizontal, like ordinary looms, but the work has to be done in the same way as in weaving brocades, in which the warp remains the same, but the weft is changed as often as there are colours in the design. The number of weavers depends on the breadth of the carpet, each man managing the weft fibres within easy reach of him on either side.



GOLD BROCADE WEAVER FROM BENARES

DURBAR CARRIAGE FROM BHAVNAGAR

Every day the State *rath*, or chariot, of the Bhavnagar Durbar is drawn by two oxen about the Upper Gardens. The following description has been written by Mr M M Bhowmuggree, Commissioner for H H the Thakur Sahib of Bhavnagar.—The carriage, which is the court equipage of the Maharaja Takht singjee is a richly ornamented vehicle of a type that is common in most parts of India. The body is about four feet square, and has no raised seats, it is placed on four wheels, without springs. The footboard itself forms the seat, and is covered over with a rich silk lined cushion and a bolster of the same make forms



TIC BUI BAR CA R ACF PRO I B IAVNAGAR

the back. It is intended to hold two persons, who sit in it with folded or stretched legs in the manner common in Oriental divans. The roof is formed of a cupola, or dome, supported on shafts at the four corners, hung over with a thickly embroidered red broad-cloth chudder, which stretches right down to the seat and forms a screen on all four sides. This is an indispensable adjunct to the vehicle, for the royal ladies who generally use the rath would not sit in it unless the whole was covered in on all sides. The pole or shaft to which the bullocks are harnessed is hollow, and is made up of a number of strong splinters. Part of the metal-work of the carriage is iron, but a great deal of it is brass and even silver. In the inner circumference of the wheels, on the pole, and in almost all convenient places, are attached little tinkling bells, which make an overpowering jingle when the carriage is in motion.

The bullocks, of which there are three—one having been sent as a reserve in case of illness or death, are of the Kathee breed. They are large sized, being about five feet in height, muscular, and healthy looking. The skin is a pleasant grey, glossy and soft to the touch. They have thick, regularly curved horns, but the most noticeable feature, which gives them a distinct character, is the hump. It is fat, looks like that of a camel, and is believed to store an enormous amount of working power. The bullocks can easily go a distance of forty miles a day. The native princes of India take a great pleasure in possessing a fine stock of these mild, graceful and highly useful animals, and the Kattée breed is especially famous.

The bullocks were brought here in charge of two native keepers, men of a class whose aptitude and proficiency for the keep of cows and bullocks is admitted in India. The men have a state dress to match with the rich fittings of the rath, and worked in the same materials. The bullocks' coverings are rich silk brocade, their trappings are also embroidered and ornamented in parts, and they have silver ornaments to go round their necks, feet and horns. When caparisoned and fully decked out, the Durbar carriage is a gorgeous sight, giving an idea of the splendour of an Oriental court. It is said that this is the identical *rath* in which the present ruler of Bhavnagar brought his bride from the outskirts of his capital to go through the marriage ceremony about ten years ago.

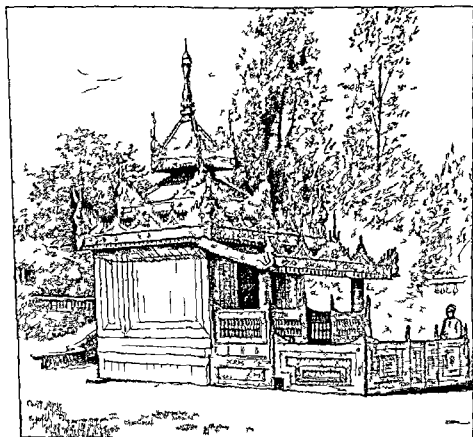
PILLARS FROM AGRA

In the picture before us, the bullock-cart has been placed in the avenue which runs between the Indian Palace and "Old London." To the right are seen the marble pillars from Agra, which were found too large for their intended position amongst the screens. They are inlaid with precious stones, and have been taken from a large number of pillars of similar design now lying in the Fort at Agra, they constitute a gift from the Government of the United Provinces to the national collection at South Kensington. The inlaid work on the pillars is similar to much of that on the world-famed Taj, a model of which is in the India Museum hard by.

It is supposed that they were constructed with a view to the extension of the buildings known as the D'van Khas

REGALIA FROM MANDALAY

In August there were erected in the Upper Gardens two Sanctuaries or



B R M E P A C

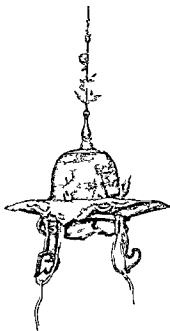
palaces as they are commonly called from Mandalay. They were put up by a Parsee carpenter Hormusjee by name who took them down in Burma, and came over to England. The palace of which a sketch is given is old and

is said to have been brought from Ava on removal of the seat of the Burmese Government from that place to Mandalay. It contains an inner room about ten feet square, a verandah on a slightly lower level, and a small front enclosure on the ground floor. It is constructed of wood, with gilt ornamental carving and coloured glass. The other pavilion is more modern and is said to have been erected in the Mandalay Palace during King Theebaw's reign.

From the Palace at Mandalay a magnificent selection of the Regalia has also been sent to England and has been lent by the Secretary of State for India to the exhibition. There are gold vases of different sizes, dishes of quaint shape, some, as in the accompanying illustration, partaking of the form of a duck, betel boxes, reliquaries to hold the teeth of Buddha or other objects of veneration, jade ornaments, daggers and swords, dresses, hats, slippers and an umbrella, and most remarkable of all, drinking cups with large cone-shaped covers which entirely envelop the vessels, a gold bottle with a crayfish-shaped head, and King Theebaw's Horoscope written on palm leaves. Many of these articles are heavily set with diamonds, rubies, emeralds, sapphires, pearls and other precious stones, but in others imitation jewels have been placed.



GODDISH FROM MANDALAY



KING THEEBAW'S SLIPPER

SILK COURT

A special collection formed by Mr Wardle under the joint auspices of the Government of India and the Royal Commission and illustrating not only the silk manufactures but also the exact state of sericulture in India, is arranged in cases lining the Garden Vestibule of the Indian Palace. Not only are the finer products of the mulberry-fed silkworms

exhibited but also those produced by the *tussur muga eria* and other wild or semi-domesticated worms of India. The important improvements recently made

in the method of reeling the raw silk from the cocoons, are practically demonstrated in the court

TEA, COFFEE AND TOBACCO

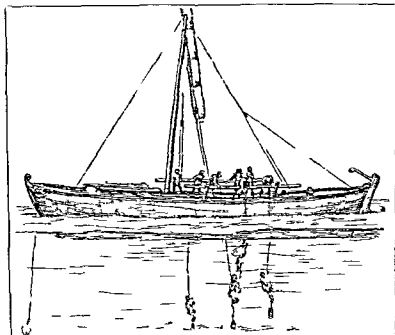
The Royal Commission have given facilities for the supply to visitors of pure Indian tea both in the cup and in the dry state, at such moderate rates as are within the reach of all. The work was entrusted to Messrs Henry S King & Co., the agents to the Royal Commission for the Indian section, and a large ornamental tea house in the lower gardens, a sketch of which is given in Chapter X, and several pavilions in the upper gardens, were devoted to the supply of Indian tea. Packets of tea are also supplied, with a guarantee of purity by the Indian Tea Districts Association. In the court adjoining the tea house in the lower garden the samples contributed by the various tea districts are exhibited in glass vessels to the number of 684.

The coffee of India is represented by 231 samples, arranged in the North Court in close proximity to the coffee house in the lower gardens, where, as also in the upper gardens, the coffee is specially infused and served to visitors. Its purity is guaranteed by the Indian Coffee Committee, a body of planters and merchants nominated by the Government of India and appointed by the Royal Commission to supervise the arrangements. In the process of infusion the coffee is never allowed to touch metal, and the results have proved highly satisfactory. A leading object of the committee has been to demonstrate the superiority of pure coffee over the adulterated compounds usually supplied to the public as coffee.

Indian tobacco is shown both in the leaf and manufactured into cigars, the make and quality of which have made great advances during the last few years.



POTTER FROM A RA



PEARL DIVING IN CEYLON

CHAPTER IV

CEYLON

COURT KANDIAN PORCH BUDDHISM YAPAHU GATEWAY JEWELLRY
AND PRECIOUS STONES PEARL FISHING ARTICLES FROM MALDIVE ISLANDS
MUHANDIRAM HUNTING LIFE COMEDY AND DEVIL-DANCER'S MASKS



SRI LANKAN DEVIL DANCER'S MASK.

MR. Arthur N. Birch, the Executive Commissioner, assisted by Mr. W. E. Davidson the Honorary Secretary, superintended the installation of the exhibits. Mr. F. R. Saunders is the Executive Officer in charge of exhibits, and Mr. J. L. Shand is the Representative of the Planters Association of Ceylon. The following lines may aid the illustrations in giving some idea of the court and its contents —

Amongst the most important are the representations of the planting industry, to which Ceylon owes much of its past prosperity and to which it will, it is hoped, be much indebted in the future. The collection of the exhibits was placed in the hands of the Planters' Association of Ceylon, and tea and coffee, as well as other tropical products, the growth of which have been fostered by European enterprise, are here more adequately represented than at any previous exhibition. The Ceylon Tea-House, a handsome building, designed by Mr J G Smither, has been erected in the gardens between the court and 'Old London'.

The entrance to the court, as seen in the accompanying illustration, is through a Kandyan porch in carved woods, flanked on either side by a dwarf wall, pierced and ornamented in the fashion of the ancient decoration of Kandy. The porch and wall are faithful representations of portions of the *Daladā Maligā idā*, the Buddhist Temple of the Sacred Tooth. Underneath is placed a representation of a Buddhist mendicant priest, clad in a torn yellow robe and holding his begging bowl. On either side of the porch, the first exhibits to catch the eye are, appropriately enough, trophies of the chase, for Ceylon is perhaps the most accessible country for sportsmen in search of big game. At the extreme end, charging out of a jungle, is a notorious rogue elephant, shot expressly for exhibition here. On the left are seen the leopard, elk and varieties of deer, grouped with the gaudy birds of the tropics.

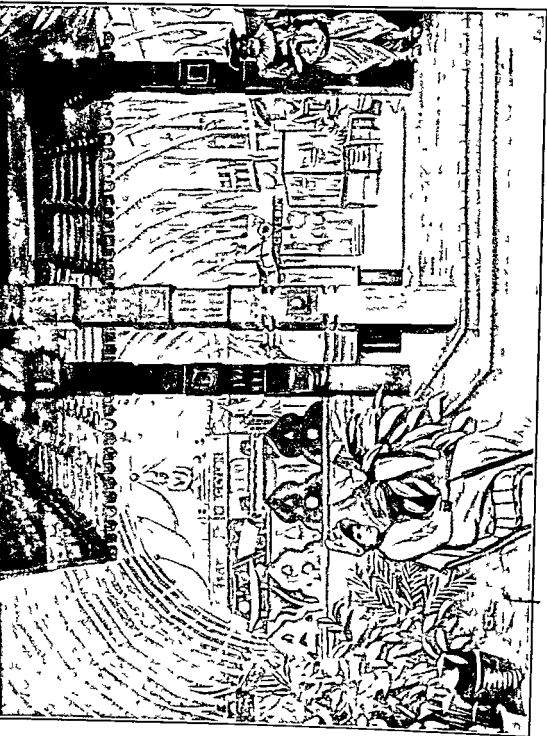


BUDDHISTIC MENDICANT
PRIEST

The decorations of the court have been faithfully copied, both in colour and design, from the Buddhistic art of Ceylon. Facing the entrance is a colossal figure of Buddha (seen in the background of the illustration) sitting in the attitude of contemplation, the representation being especially appropriate as coming from a country where the doctrines and the learning of Buddhism have been maintained in their highest purity. Below this figure stands a gateway, elaborately carved in ornamental woods, an exact reproduction of the principal gateway at Yapahu, an ancient royal residence of the Kandyan kings, the ruins of

which though not so majestic as those of some others of the buried cities of the interior are the most picturesque of all. Against the western wall are ranged the timbers of Ceylon—a collection of elephant tusks mounted on stands of ebony and calamander is also prominently placed in the court.

Precious stones, especially those for which Ceylon is famous—the cat's-eye, sapphire, ruby and pearl—are represented by a collection which includes some of the finest gems in existence. On stands, adjacent to the central jewel cases, are arranged specimens of the silagree gold work of Jaffna, and of the *repoussé* silver-work of the Kandyan districts, as well as characteristic sets of Sinhalese and Tamil jewellery, and a special collection prepared by the Kandyan Art Association. There is also shown, in the front half of the court, an exhibit of lace—the making of which is an important industry in the maritime provinces—as well as tortoiseshell



work and ornamental work in porcupine quill, carving in ivory, ebony, and cocconut (the latter a speciality of Ceylon) and a collection of the quaint Kandyan pottery. Models of fishing canoes and boats of the pearl fisheries, for which Ceylon has ever been famous, aid to illustrate the industries and peculiarities of the people. The diver descends, as shown in the illustration, with two ropes, to one a heavy stone is attached to carry him down, and to the other a net is fastened. When he gets to the bottom he throws himself down flat, and the stone is drawn up. The diver gathers as many oysters as he can in half a minute, a signal is given by means of the rope, and he is pulled up to the surface by the men in the boat.

In the second half of the court exhibits of the economic sections are found. Mention must also be made of the unique collection from the Maldiv Islands acquired from Mr Rosset, a German traveller who has made the group his special study.

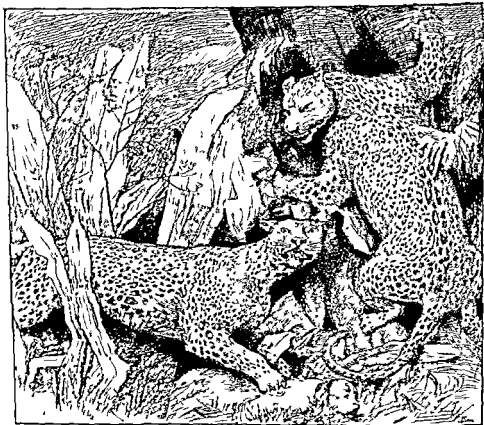
A number of Sinhalese men are employed as attendants in the court and the adjacent tea house, and there are besides these, a goldsmith and engraver and two expert cabinet makers, many specimens of whose handiwork is on view in the court. A sketch shows the goldsmith, Wimalasurendra by name, in his official dress as *Muhandiram*, or headman of the second rank over the caste of goldsmiths of Colombo. His Excellency the Governor has the sole privilege of promoting native Sinhalese to this titular rank, as well as to the highest native rank of *Mudaliyar*. A *Muhandiram* has a prescribed uniform, in which on all official occasions he has the right to appear: it includes a dress sword of Sinhalese pattern, with silver hilt and scabbard elaborately chased, a shoulder belt of silver thread, and a high Portuguese comb for the back of the head. The rank is held for life, and the act of appointment and the uniform are always treasured as heirlooms among the descendants of one who has attained the position of *Mudaliyar* or *Muhandiram*.



A MUHANDIRAM

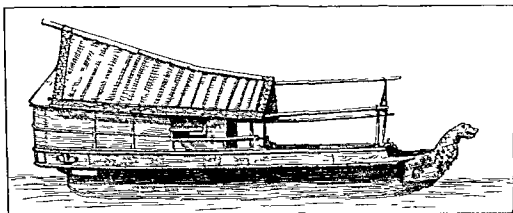
The illustration on the next page depicts a stirring incident of hunting life in Ceylon. The Ceylon leopard, or, as it is sometimes erroneously called, Cheetah, is the most powerful of the feline race in the Ceylon jungles, and is much dreaded by the natives for its strength and cunning. It is moreover a great nuisance to owners of elk hounds, as it has an inveterate predilection for dog as an article of diet, and many a good hound has been pounced upon almost before the eye of the huntsman and carried bodily away by a leopard. The leopard in the front of the picture, a very powerful specimen of his kind, was brought to bay by a pack of hounds belonging to Mr R Beauchamp Downall of Barnes Hall, Nuwara Elyia, when he was out after elk, with no other weapon than a hunting knife. Mr Downall closed with the leopard and killed it with his knife—perhaps the sole instance in which a duel of this kind has been voluntarily entered upon by a man and brought to so successful a termination. Ranger, one of the best hounds, was killed and many of the pack badly injured, five more dying from the effects of their wounds. The second leopard was treed on a subsequent occasion, and killed by the same gentleman.

Portions of the walls of the court are adorned with a complete set of the comedy masks of the Sinhalese drama. The preparation and painting of these masks is confined to a few villages, so that, although much sought after, they are difficult to procure. The set, numbering in all about ninety, includes the very elaborate masks of a Rajah, the Queen and Princes—always in the same conventional treatment—and the most portentous heads of demons encircled with



DEATH OF RANGER

snakes. Besides, there are all the characters of headmen, soldiers, tom tom beaters and villagers. With these masks and a few simple accessories in the way of a wardrobe, a strolling company of players will act on the threshing-floor beside the paddy-fields in the old primitive fashion, and beguile the villagers with the old stock tragedies and farces that are an unfailing source of amusement among the village communities of the East.



RAJAH'S STATE BOAT FROM PERAK.

CHAPTER V.

EASTERN POSSESSIONS.

MAURITIUS. SEYCHELLES. STRAITS SETTLEMENTS. PERAK REGALIA
MALAY HOUSE. HONG KONG. INDUSTRIAL RESOURCES: DRUGGIST'S SHOP.
EMBROIDERY. BRITISH NORTH BORNEO. TIMBERS. HORNBILL. ORANG-
UTANS. EDIBLE BIRDS'-NESTS.

MAURITIUS AND SEYCHELLES.



HORNBILL FROM BORNEO.

THIS Court, comprising six bays in the Eastern Arcade, is tastefully decorated from designs furnished by the Honorary Commissioner, Mr. H. J. Jourdain. The centre bay has a view of the island as seen from the harbour of Port Louis, the bay on each side being hung with trophies of the flags of Great Britain and of the different nations to which the island has in former years belonged. The remaining bays are decorated with representations of tropical foliage.

The principal exhibits naturally comprise the chief products of the island—sugar, vanilla and

hemp Forty-eight specimens of sugar are shown, including the finest white sugars, large grain crystals, known as brewers crystals, and syrup sugars of various grades. The vanilla is especially worthy of attention, and the hemp is peculiarly interesting from the fact that, as far as Mauritius is concerned, it is a comparatively new industry and full of promise.

the aloe (agave) is now cultivated in the lower lands which have been abandoned as no longer suitable for cane culture. The Director of the Botanical Gardens also exhibits a numerous collection of fibres.

The woods of the island are well represented by specimens from the Royal Botanical Gardens, and those of Seychelles by a very carefully arranged selection sent by Mr Charles Dupuy of Mahe.

The other general exhibits comprise cocoa, coffee, cocoa nut oil, cloves, essential oils, ostrich feathers and medicinal plants.

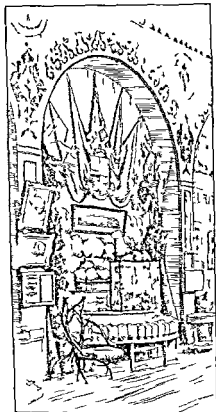
Natural history is represented by a well prepared selection of the birds of the island, exhibited by Mr J A Desperissis, the Executive Commissioner, fresh water prawns (*camarons*) are sent by the Hon John Fraser Chairman of the Exhibition Committee in Mauritius, and stags' heads are shown by the Honorary Commissioners Mr Jourdan and Mr L G Adam. Here also are exhibited sketches of the Dodo, peculiar to Mauritius but now extinct.

In the fire arts section are seen a series of photographic views of the island by Colonel Stewart, R L, a collection of portraits by Mr Drening, and some interesting water colour drawings.

Attention is also due to the valuable cyclonic and meteorological charts exhibited by the Director of the Royal Alfred Observatory, to the sketches of medicinal plants, to the chair from stags antlers exhibited by

Sir George Bowen, a former governor of the colony, and to the interesting working model of a wagon mill.

An annexe to this court of peculiar interest is formed by a collection representing the natural history of Seychelles, made by Mr H W Estridge during his residence of six years at Mahé. Here is seen the *Coco-de mer*, of peculiar formation, which is found in no other part of the world, as well as many other objects of great interest to the student of natural history.

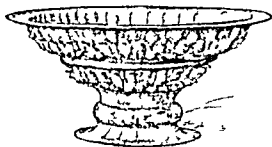


PART OF THE MAURITIUS COURT

STRAITS SETTLEMENTS

The Straits Courts, which include the Malay States under British protection, were arranged by Mr I A Swettenham, the Executive Commissioner, and Mr N P Trevenen, the Assistant Commissioner.

In the court are models of a street in Singapore, a State house of a Malay rajah, and other dwellings, as well as a rajah's State boat of which an illustration is given, native fishing-boats, and a temple, collections of native weapons, including Malay blow-tubes, spears and shields, musical instruments, toys, coins, fish and fishing apparatus, stuffed animals and birds, drugs and medicinal roots, agricultural implements, rattan and Malacca canes, timbers, food products, and tobacco, preserved fruits, sugar and rum, essential oils, and varied selections of articles illustrative of the life of the natives, including the inhabitants of the Cocos or Keeling Islands. Water-colour drawings of scenery and plants are shown, supplemented by photographs.



SILVER BOWL FROM THE PERAK REGALIA

THE PERAK REGALIA

Amongst the most interesting and valuable features in the court is the Perak Regalia* as an example of which a representation is given of a silver *response* bowl of considerable artistic merit. The history of the regalia as translated by Mr Swettenham from the original by His Highness Rajah Dris relates how—

‘ There was a Rajah named Raja Chulan who came out of the sea clad with splendour. He it was who originally sprang into being at the mountain called Sa Guntang Mahal Biru. Now when His Highness rose out of the sea he was wearing a crown studded with precious stones. Behind his ear he wore a seal called Talinter (Lightening) with a handle of the wood called Gimat and a sword called Chorek Samanjakinin. It was said by the men of old time that this sword was made by a king called Japhet son of Noah the Prophet of God and it is a

* Many of the best specimens have been electrolytically reproduced by Messrs. Elkington & Co. by permission of the Straits Colonies.

most deadly weapon. In the handle of the sword are the two prices called 'Lok Lok,' while at the end of the sheath there is a stone called bong'. This sword was brought by Raja Chulan from out of the become the regalia of the country of Perak. After mentioning other the history concludes—"Many articles of the regalia owe their or custom that prevailed whereby each Raja when on the throne should regalia some fitting article of novel description."

THE MALAY HOUSE

The house from Perak, in the Upper Gardens, designed by N entirely of materials sent from Perak by Malay carpenters, was completed their work, did not remain with the other natives in returned home. A general view of the house is given in the acre and it also appears in the sketch on page 97. It is on a platform, raised six feet from the ground, and is in three corners: the reception room (*Balai*), the second, the largest and most living house (*Ibu*), and the third, the kitchen (*Penanggah*) at each end by steps, runs through all three divisions. The *bertam* palm, plaited in patterns and coloured. The roof (the leaves of the *nipah* palm), and the rest of the house space of about thirty five feet by seventy feet, and is typical Malayan fashion.

HONG KONG

The Secretary to the Royal Commission
Hong Kong, and the court was arranged
Commissioner from Hong Kong, where
Local Commission. The following
contents of the court —

The colony, having no natural pearls and granite, has had to be content with illusions. Attention is due to the grass matting, rattan, wicker, sails and black wood furniture, manufactured in Hong Kong.

In every case the material is imported into Hong Kong into the use for which it is intended. Thus, the sugar is brought from the mainland of China, and is brought to Hong Kong to be refined. It is made from hemp grown in Manila, rattan is imported from the mainland of China and from the Straits Settlements, black-wood from Siam, and



THE UPPER GARDENS,
WITH THE MALAY HOUSE



most deadly weapon. In the handle of the sword are the two priceless stones called 'Lok Lok', while at the end of the sheath there is a stone called 'Kachid hong'. This sword was brought by Raja Chulan from out of the ocean to become the regalia of the country of Perak. After mentioning other examples, the history concludes—"Many articles of the regalia owe their origin to the custom that prevailed whereby each Raja when on the throne should add to the regalia some fitting article of novel description."

THE MALAY HOUSE

The house from Perak, in the Upper Gardens, designed by Malays, was erected entirely of materials sent from Perak by Malay carpenters, who, when they had completed their work, did not remain with the other natives in the exhibition, but returned home. A general view of the house is given in the accompanying etching, and it also appears in the sketch on page 97. It is on a platform, open underneath raised six feet from the ground and is in three compartments, the first, the reception room (*Balai*), the second, the largest and most important, the dwelling house (*Ibu*) and the third, the kitchen (*Pemangkah*). A passage, approached at each end by steps runs through all three divisions. The walls are made of split *bertant* palm, plaited in patterns and coloured. The roofs are thatched with *atip* (the leaves of the *nipah* palm), and the rest of the house is wood. It occupies a space of about thirty five feet by seventy feet, and is furnished throughout in a typical Malayan fashion.

HONG KONG

The Secretary to the Royal Commission is Executive Commissioner for Hong Kong, and the court was arranged by Mr H. E. Wodehouse, Special Commissioner from Hong Kong, where he acted as Honorary Secretary to the Local Commission. The following notes will help to give some idea of the contents of the court—

The colony, having no natural products beyond a few specimens of woods and granite has had to be content with illustrating its industrial resources. Special attention is due to the grass matting, rattan work, rope, sugar, brass and silver ware, sa-lis and black wood furniture manufactured in Hong Kong.

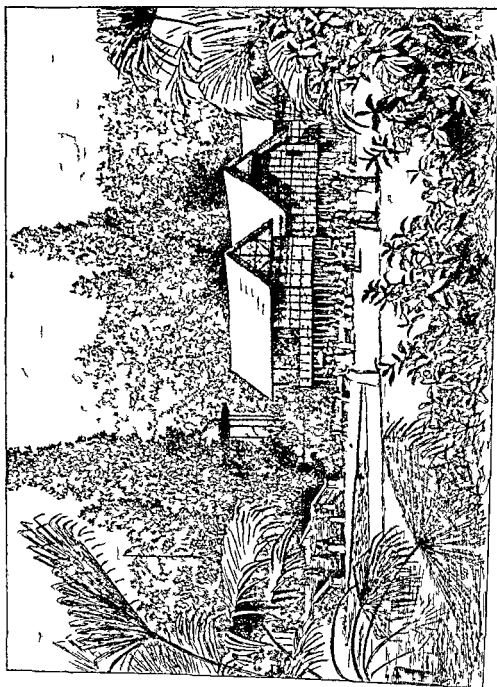
In every case the material is imported into Hong Kong, and is there converted into the use for which it is intended. Thus, the sugar is grown and crushed on the mainland of China and is brought to Hong Kong to be refined, the rope is made from hemp grown in Manila, rattan is imported from the south west of China and from the Straits Settlements, black wood from Siam, and so on.



THE UPPER GARDENS.

WITH THE MEXICAN BOULDER.





with every industry that is carried on in the island. Most, indeed, of the industries of Hong Kong may be said to be incidental to the main purpose for which the colony exists—that of a great emporium for the commerce of the East.

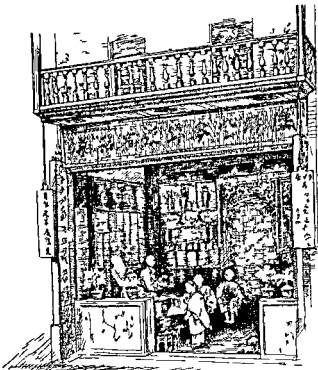
The most important of the steam manufactures are sugar refineries, a rum distillery, and manufactories of rope, glass, aerated waters, bread, ice and bricks.

The general physical character of this important little colony is well shown by the model of the island, which occupies a conspicuous position in the court.

It is at once seen that, with the exception of a few spots of level ground here and there, Hong Kong consists entirely of a barren range of hills, exceedingly picturesque in appearance, but offering no inducements to agriculturists or settlers, and presenting great physical difficulties to the prosecution of any public or private engineering or architectural works.

Hong Kong occupies the proud position of the fourth largest shipping port in the whole world. A handsome model of the principal docking establishment is shown.

Among the other interesting features of the court, we must not forget to notice the excellent model of the vermilion factory, the very picturesque and elaborate model of a Hong Kong druggists shop (of which an illustration is given), presented by Dr Ho Kai, and manufactured by Mr A Chee, with its interesting accompaniment of three hundred and sixty bottles of different kinds of Chinese drugs, the complete and instructive educational exhibit—or, lastly, the beautiful embroidery and needle work shown by the French and Italian convents, and the admirable example of bamboo scaffolding.



HONG KONG DRUGGIST'S SHOP

A very handsome specimen of Chinese embroidery presented by the Chinese merchants of Hong Kong to His Royal Highness the Prince of Wales, on the occasion of the exhibition, in testimony of their loyalty and appreciation of British rule, is hung on the north wall of the court. The whole design is beautifully worked, and is an unique specimen of Chinese art.

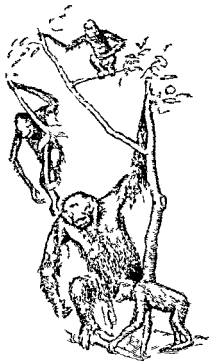
A very handsome specimen of Chinese embroidery presented by the Chinese merchants of Hong Kong to His Royal Highness the Prince of Wales, on the occasion of the exhibition, in testimony of their loyalty and appreciation of British rule, is hung on the north wall of the court. The whole design is beautifully worked, and is an unique specimen of Chinese art.

BRITISH NORTH BORNEO

The Executive Commissioners in London are Sir Rutherford Alcock, Mr Alfred Dent and Mr W Kidner. The trade of the colony, which is confined to Australia, the Straits Settlements and China, is chiefly connected with timber. There are no less than seventy-eight known varieties of

Borneo forest trees, many of which measure over 100 feet from the ground to the first branch. But examples are only exhibited of woods that are obtainable in quantities and which are suitable for trade purposes, such as Borneo walnut, mahogany, cedar and iron-wood. Barks, beeswax, edible birds'-nests, cocoanuts, fish, oysters, fruit, gutta-percha, india-rubber, tobacco, pearls, pearl shells, manila hemp, sharks' fins and tortoises, as well as a collection of native weapons and curiosities, fill the remainder of the court. Samples of gold recently found on the Segama river, in the neighbourhood of which more extensive explorations will be made, are shown.

The following notes on the subjects chosen for illustration have been kindly supplied by Mr Pryer, the Government Resident of the East Coast of the Island —



ORANG TAN

Of the large and uncouth Hornbill (of which an illustration is given at the beginning of this chapter), sometimes erroneously spoken of as the Toucan there are several species in Borneo, and in the Malay countries generally. When flying their wings make a strong swishing noise, audible in the case of the larger species a third of a mile away or more. Their call is a loud harsh croaking noise which in one species terminates in a sort of demoniacal laugh. They feed almost entirely upon the forest fruits, although they vary their diet if they can get a chance, by eating the young of other birds, or any other flesh food that offers. They are tolerably plentiful but, owing to the

height of the trees they select to perch on, they are difficult to shoot. When the female bird is ready to sit, the male walls her up with clay in a hole in a tree, leaving only a small aperture through which he passes her food until the young ones are fledged.

The Orang Utan is found in the islands of Borneo and Sumatra only. The height of the largest obtained by the naturalist Wallace in Sarawak was four feet two inches but in North Borneo they grow larger one shot by Mr Pryer was four feet six inches. There are two species, the size of the smaller being much less than that of the one above mentioned and it is the smaller species only which is ever brought to England alive, as it would be almost impossible either to capture or to keep in captivity a grown male of the larger species, owing to its enormous strength. Their diet is entirely vegetable, and they are by no means ferocious though they would no doubt make formidable use of their great strength in self-defence if driven to bay. They possess considerable family affection. They do not often descend to the ground, and their rate of progress through the trees is slow compared to that of other apes. The legs of the Orang Utan are very short compared to the size of the body, and it must have been when its body was visible and its legs hidden that it was seen by people who afterwards gave rise to the tales of Orang Utans being six feet or more in height.

Edible birds' nests are made by a small species of swift of the genus *Collocalia* which always builds in caves. The nests are highly esteemed as a culinary delicacy in China and those of the finer qualities are worth their weight in silver. There is little doubt that the material the nests are made of is simply a natural salivary secretion of the birds. Any deep cavities in the rocks are utilized by the birds for building purposes and although some of the smaller ones are on the sea shore, nearly all the large caves are in limestone hills at some distance inland. The habits of these swiftlets are much the same as those of any other swallow.



EDIBLE BIRDS' NESTS



NEW BOJT ALE CO T

F m à Com rea ry



HOUSES FROM NEW GUINEA.

CHAPTER VI.

AUSTRALASIA.

NEW SOUTH WALES: COURT: CONSERVATORY. MINERALS.—
 VICTORIA: GOLD: WINE: ABORIGINES.—QUEENSLAND: MINERALS: BIRDS
 DUGONG.—NEW GUINEA.—SOUTH AUSTRALIA: SHEEP: GOATS: ABORIGINES
 —WESTERN AUSTRALIA: COURT: TIMBER: PEARLS.—NEW ZEALAND:
 FERNERY: COURT: BIRDS: MAORI LIFE.—FIJI: COURT: TEMPLE.

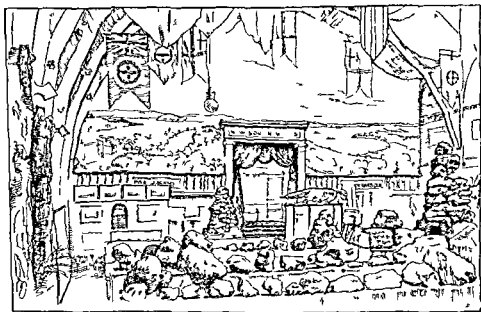


KANGAROO FROM NEW SOUTH WALES.

AUSTRALASIA is fully represented in the several courts of the Central Galleries. Nowhere else in the exhibition do the exhibits so closely resemble the articles which Great Britain herself contributes on the occasion of an International gathering. Furniture, manufactured goods, articles of clothing, and views of churches and public buildings, are shown, especially by Victoria, in a manner which no other colony, excepting perhaps Canada, approaches.

NEW SOUTH WALES

The Earl of Rosebery is President of the London Commission for New South Wales and Sir Daniel Cooper is Vice-President. Sir Daniel Cooper and Sir Saul Samuel, the Agent-General for the Colony, acted as Executive Commissioners before the arrival of Sir Alexander Stuart, who unfortunately died in London before he had been here seven weeks. Sir



DINERAL COURT

Daniel and Sir Saul were then appointed Representative Commissioners in charge of the New South Wales Court. The Commission in Sydney numbers no less than seventy-six members, with Sir James Martin as President and Sir Patrick Jennings as Executive Commissioner.

Access to the court is through a triumphal arch. All the industries of the colony are duly represented—especially wool, minerals, leathers, oils, and wines. Timber is shown both in the rough and manufactured, dining and

bedrooms are seen with furniture, and a carved billiard table is worthy of note. The fisheries and fish culture contribute specimens in spirits and pictures. Painting, sculpture and photography are well represented. The last-named includes views of the most beautiful scenery and the finest buildings in the colony. An interesting collection of relics of Captain Cook, who it will be remembered took possession of Australia in the name of the British Crown, in Botany Bay (so named from the beauty of its vegetation) in the year 1770, is shown in the gallery, and near by is a picture recalling one of the most important events which have in recent years taken place in British Colonial history—the massed portraits of the officers and men of the New South Wales Contingent which took part in the Soudan campaign.

The kangaroo at the beginning of the chapter is taken from an aboriginal scene, arranged in the corner of the court. As the scene is very similar to that of Victoria which is depicted on page 54, it has not been thought necessary to reproduce it here.

The conservatories of New South Wales, Victoria and New Zealand amply repay careful study. Opening out of their respective courts, they form a most pleasing contrast to the formal show-cases and blocks of minerals. The accompanying view from the New South Wales conservatory into the court has been chosen as typical of the rest. Through the spreading foliage of the lofty tree-ferns, we see the tastefully-arranged Produce trophy, and to the right appears a portion of the trophy of Wool, one of the chief products of the colony. At the Paris Exhibition in 1878, New South Wales obtained the Grand Medal of Honour for wool, in competition with all the best wool-producing countries of the world.

The following notes concerning the mineral wealth of New South Wales, as shown in the court, a sketch of which is given on the preceding page, may not be unacceptable —

MINERAL COURT

The Department of Mines shows a large and representative collection which is supplemented by some private exhibits.

The Gold case contains specimens worth £5 000. The quantity of gold received in 1884 from New South Wales at the Sydney Mint amounted to

104,933 ounces, the gross value being £386,670, at an average price of £3 13s 8d per ounce

The Silver case contains 79 ingots of silver from "Sunny Corner" and "Silverton" mines. The colony exported £108,281 worth of silver and silver lead during 1885

The imposing trophy of Copper ingots from Cobar, on the right side, weighs four tons. In 1885, 5,746 tons were produced, valued at £264,920. On the left side is a corresponding four-ton trophy of Tin in ingots from the New England district. In 1885 the colony raised 4,993 tons, the value of which is £415,626

Iron ore is exhibited in four trophies. The value of that metal raised in 1885 in New South Wales was £25,793

Coal (the black diamond of New South Wales), of which there are four large benches packed with splendid specimens on view, yielded in 1885, 2,878,863 tons, which are being sold at an average of 9s 4d per ton

There is also a large and representative collection of other mineral specimens and fossils, Professor Liversedge's collection being conspicuous, some cinnabar from Mudgee, antimony from Maccleay, diamonds, opals, rubies, sapphires and other gems, and ores too numerous to mention. Up to the end of 1885, 16,000 diamonds have been found the largest being 5½ carats, it is highly probable that diamond mining will become of greater importance

At the end of the Mineral Court has been placed, as may be seen in the accompanying illustration, a large view of Port Jackson, with Sydney Harbour, which could furnish, it is said, safe anchorage for all the navies of the world. So completely is the harbour shut in that, until an entrance is fairly effected, its capacity and safety can not be conjectured. A vessel, making the port, sails in a few moments out of the long swell of the ocean into calm, deep water, protected on every side by high lands. The elevated shore is broken into innumerable bays and inlets, extending inland for miles. Some of the bays form of themselves capacious harbours

VICTORIA

Mr Murray Smith was at first Executive Commissioner for Victoria, but on his retirement from the Agent-Generalship, he was succeeded at the exhibition by Sir Graham Berry, the new Agent-General

There are no less than five hundred exhibitors and little short of eleven thousand exhibits in the Victorian Court, which was prepared under the immediate superintendence of Mr Joseph Bosisto, President of the Victorian Commission in Melbourne and Assistant Executive Commissioner, and

Mr. James Thomson, Secretary to the Commission. Victoria, like New South Wales, is approached through a triumphal arch, in this instance of imitation gold, which metal has largely contributed to the prosperity of the colony: it represents the exact bulk of gold raised in the colony since its discovery thirty-five years ago up to the end of 1885, the value of which is 216 millions. The fern gully adjacent to the court forms a pleasing contrast. Examples of Victorian timber of every description; collections of rare plants in albums; and moths, butterflies, beetles and other insects, are represented. There are specimens of pure Merino sheep, and many varieties of wool, of fibres and carpological specimens.

A collection of Eucalyptus, and other preparations from the indigenous vegetations of Australia, has been contributed by Mr. Bosisto. There are also collections of articles made by the Aborigines of Victoria, by the school for the blind, and of articles prepared under the direction of the penal department of Victoria. Pottery and wood ware, saddlery and harness, tweeds, blankets and flannels, furs, and specimens of steel and copper engraving, stereotyping, bookbinding and printing are seen in the court. The collection of oil and water-colour paintings forms an attractive feature, and proves that Victoria is one of the most forward of the British colonies with regard to the fine arts.

The following notes on Gold Mining and Vine Cultivation are taken from the Official Illustrated Handbook of the colony —

GOLD MINING

"From the establishment of the colony in 1836, to 1850, the progress of Victoria was measured by the increase of flocks and herds, the taking up of large areas as pastoral runs, and the slow increase of population and wealth, consequent on the gradual development of the wool-producing, and, in a minor degree, the agricultural resources of the country . . .

"Some time previously to actual discoveries of gold being made, Sir Roderick Murchison, the late eminent geologist, had predicted them on the strength of specimens of Australian rocks which had been sent to him

"The great gold discoveries in California, followed by those in New South Wales, inspired efforts to achieve similar results in Victoria, and these efforts were crowned with unexampled success. Between March and September, 1851, gold was found at Clunes, Mount Alexander, Ballarat, Buninyong, the Pyrenees, and

various other localities. Licenses to dig were first issued in September, 1851, and, as the richness and extent of the fields became apparent, a movement of population took place, unparalleled, save in the case of California, in the world's history. Thousands and thousands of men flocked from the mother country to Victoria: most of them were young or in their prime, full of energy and courage, and in their ranks were the best specimens of the Anglo-Saxon and Celtic races.

"From 1851 to 1855 was Victoria's period of hot youth. The richness of some of the diggings was marvellous: pounds weight of gold to the tubful of wash-dirt were frequently obtained in choice spots; large nuggets were unearthed from time to time; men who previously had never had five pounds at once in their possession suddenly became owners of hundreds or thousands. Some quietly returned home to enjoy their affluence, but the majority simply went mad, and spent their earnings recklessly.

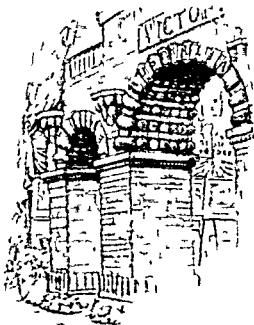
"Ninepins were played with bottles of champagne, for which he who broke fewest had to pay; dozens of the same wine were emptied into tubs and drank from tin pannikins, spirits or porter being frequently added to give body to the drink.

"Gorgeous satin 'jumpers' or blouses were fashionable, and it was not rare to see a lucky digger so attired lolling in a carriage, with pipe in mouth and good store of potables. One man at least, who has since known poverty, had his horse shod with gold, and general 'shouting' or treating all comers.

"Sink sometimes to the extent of hundreds of pounds at one 'shout,' was the correct thing on the part of the lucky ones.

In more than one case, men went back rich on the return voyage of the same ship by which they arrived; but many of those who were most successful wasted all, and are now in poverty; while others settled in the country, embarked in other pursuits, and are now among the leaders in commerce, the various professions and the Legislature.

"The total yield of gold obtained in Victoria, from the first discovery to the end of 1895 has been, roughly, 54,000,000 ounces, and the proportions of that total obtained respectively from quartz and from alluvial workings are about equal,



PART OF THE GOLD TROPHY

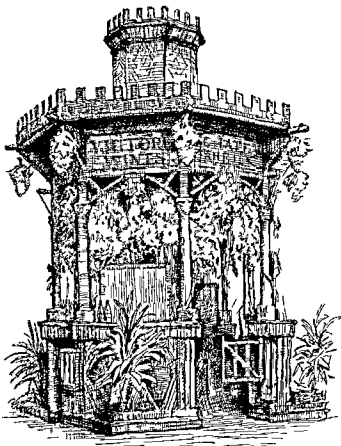
though during the first ten or fifteen years the alluvial gold greatly exceeded in quantity that obtained from quartz. In future it may be expected that the yield from quartz will year by year progressively exceed that from alluvial workings. Extensive and important as are the known quartz mines of Victoria, the total area occupied by them is insignificant compared with what are of probably similar character, which, although as yet untested, contain alluvial gold deposits, and these are sure indicators of the proximity of auriferous quartz.

"There is little cause for doubt that, as predicted by Mr A R C Selwyn twenty years ago, the quartz lodes of Victoria are likely to equal the tin mines of Cornwall as permanent fields for mining industry."

VINE CULTIVATION

"Twenty-five years ago, in 1860, the number of acres under vines had not reached 2,000. Some of the wines made, however, had already found their way abroad, and obtained favourable notice. About that time a rush for establishing vineyards took place, the Victorian Government offered, in various localities, lands considered as best adapted to that cultivation, under especially favourable conditions. In four years over 2,000 acres were planted. All, in fact, seemed to indicate great and immediate prosperity.

"Unfortunately, however, the colonial taste was for strong drinks. Port and sherry advocates had taken up the movement. the warmest districts were proclaimed as the best to settle in, and the men who planted in more temperate countries were pitted for their mistake.



WINE TROPHY

"The light wines of the cooler districts, mixed by inexperienced wine merchants with these strong ones, only developed their acidity. Day by day the name of colonial wine became more ignominious, the trade died out, and neglected vine yards were gradually rooted out. The statistics of 1880 showed a diminution of 553 acres of vines as compared with those of 1875.

"All the while, however, a few persevering men both in the northern districts



VICTORIA ENCAMPMENT OF THE OLDEN TIME."

and around Melbourne and other towns careful of their plantations and diligent in study were every year improving their vintages, and the Melbourne Intercolonial Exhibition of 1881, displaying a real and solid advance, again brought the wine industry to the fore.

The warm district of the Murray, of which Rutherglen is the centre supplies at present one third of the wines grown in Victoria, although it only occupies a four hundredth part of its total superficies.

"The whole of the northern slopes of the ranges in the centre of Victoria, from Stawell to Bendigo, a zigzag line of 200 miles of mountains and gullies more or less auriferous, and all producing, or capable of producing, fine wines, is dotted about by townships which are only awaiting a signal to increase their plantations.

"Castlemaine counts also some valuable vineyards, and there are a good many on the River Goulburn in the same latitude, the Tahbilk Vineyard, with 250 acres, taking the lead. All the wines of this region of Victoria are full bodied, and generous, and of magnificent colour.

"If the wines of the Murray can be compared to those of Spain and Portugal, the wines of Bendigo, Stawell, and the Goulburn to those of the Rhone and the Pyrenees, the grapes near Melbourne, growing in a cooler latitude, one or two degrees more south, and often visited by the coast rains, produce wines more similar to those of the Rhine and Bordeaux."

ABORIGINES

To Englishmen who reckon age by centuries, the title "Encampment of the olden time—forty years ago," seems strangely quaint. Ranged on either side of one of the entrances such an encampment is seen in the Victorian Court. It is hard to imagine that less than fifty years since, the only dwellings which existed on the site of the great city of Melbourne were similar to these, and the only sound which broke the stillness was the howl of the wild dog, the cooey of the wild black man, or the stroke of the stone tomahawk.

The encampment is an exact representation of those made by the natives when the white men first arrived in Victoria. The huts, if they can be so called, were of the most primitive description, being simply made of a few sheets of bark. They always faced the east, so as to catch the first rays of the morning sun.

Some of the natives had a good idea of drawing, and they used to scratch on the smoked bark figures of the emu or kangaroo, or representations of themselves engaged in the Corroboree (their native dance) or fighting. Their weapons consisted of spears, shields, boomerangs, and waddies or clubs of different shapes, and stone tomahawks, genuine examples of which are placed about.

The women were clever at making nets for fishing, baskets, mats and other articles.

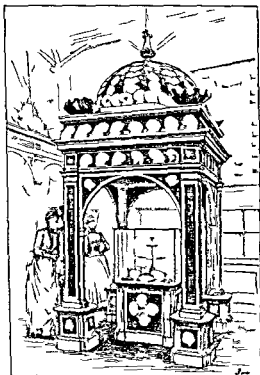
QUEENSLAND

At the exhibition, the interests of Queensland, the youngest but by no means the most backward of the Australian colonies, are watched over by Sir James F. Garrick, Agent-General, the Executive Commissioner, under whose supervision the court was arranged by Mr Liddell.

The machinery of the colony is represented by a quartz-crushing machine, made for the Government, which is shown in action in the South Promenade,

and there is a large and varied collection of precious stones, especially opals of great beauty, and minerals (over fourteen hundred in number), gold, argenti-ferous galena, copper ore, carbonates and red oxides of copper, and ingots containing lead and silver. Each gold field in the colony is represented by a

gilded block showing the total amount of quartz raised and the quantity of gold obtained. Like the rest of the Australian colonies, Queensland is well represented both as regards timber and wool, and the sugar-planters sent in interesting and instructive exhibits. Mention can only be made of a few of the other industries which contribute towards the court—furs, leather, saddlery, meat-preserving, sugar, coffee, silk and building stones. There are also specimens of the work done in the Government Printing Office and Education Department. The Government botanist has sent a supply of orchids and other living plants, and a collection of fibres is contributed by the Brisbane Museum.



PEARL SHELL TROPY

Amongst the more popular exhibits are the stuffed birds of all kinds, a model of a completely furnished stock yard, a collection of native weapons, and pearls from the Torres Straits.

Appended are a few notes on the illustrations.

GOLD WASHING

Statistics show that the richness of the Queensland quartz is far in excess of that in the other colonies and it may be mentioned that, in all, some 600 or 700 tons of Queensland gold quartz have been sent home for exhibition either in the

Queensland Court, or for crushing and treating by the gold-reduction machinery. The Charters Towers and Gympie gold-fields have now been connected with the coast by railway, and the extensions in progress will bring a further large extent of auriferous country within access of the port.

The accompanying illustration shows the Queensland gold-digger, in the South Promenade, as he daily washes the alluvial earth for gold, just as he would by the bank of a stream in the colony.

The process is simple. The "wash-dirt" is first soaked with water, and the digger then puts a shovelful on to the perforated plate at the top of the cradle, which he then rocks with one hand, while he ladles water freely on to the dirt with the other. The loose dirt is thus forced through the perforations, and deposited in a trough below, from which it is gradually carried off by the flow of water, the gold-dust, in consequence of its greater specific gravity, remaining in the trough, with some refuse, which is separated by subsequent washing in a basin.

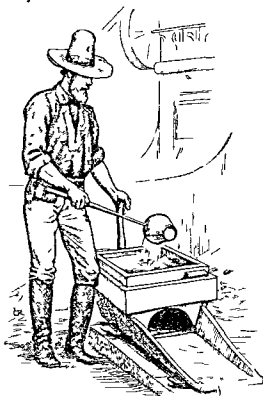
ORNITHOLOGY

In the Queensland Court is one of the best collection of birds in the whole exhibition. The branch chosen for reproduction is but a small portion of one case, which is gay with brilliant plumage. The bird at the bottom is a red cockatoo, the next a rifle bird, the third a magpie, the fourth a corella parrot, and most of the rest are paroquets.

The following notes are extracted from Mr Price Fletcher's "Popular Sketch of the Natural History of Queensland" —

"The number of known species of birds common to Australia is fully 700, and of these in all probability 600 are to be found in the colony of Queensland. There are birds, varying in size from the minute wrens to the gigantic emu and cassowary, in colour, there are families that can vie with the gorgeous trogons and parrots of the Indies, in beauty, with the humming birds, and some show peculiarities of construction and habit found among the birds of no other country on earth.

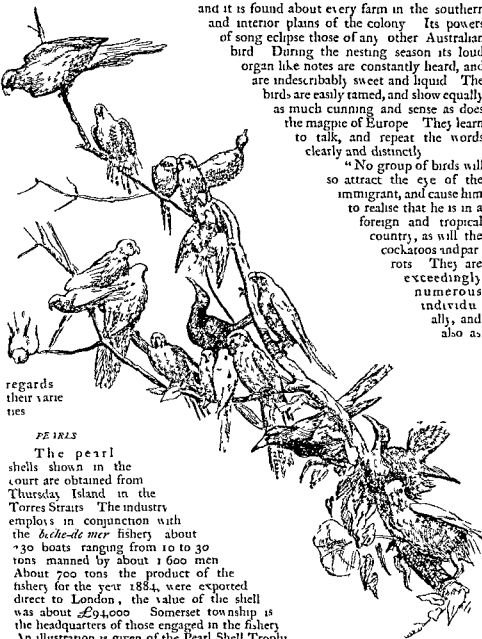
"The Australian Magpie is a noble bird, handsome in its contrasting colours of black and white. Like the laughing jackass, it is a universal favourite,



GOLD DIGGER

and it is found about every farm in the southern and interior plains of the colony. Its powers of song eclipse those of any other Australian bird. During the nesting season its loud organ like notes are constantly heard, and are indescribably sweet and liquid. The birds are easily tamed, and show equally as much cunning and sense as does the magpie of Europe. They learn to talk, and repeat the words clearly and distinctly.

"No group of birds will so attract the eye of the immigrant, and cause him to realise that he is in a foreign and tropical country, as will the cockatoos and parrots. They are exceedingly numerous individually, and also as



regards
their varie-
ties

PEARLS

The pearl shells shown in the court are obtained from Thursday Island in the Torres Straits. The industry employs in conjunction with the *bêche-de-mer* fishery about 230 boats ranging from 10 to 30 tons manned by about 1600 men. About 700 tons the product of the fishery for the year 1884, were exported direct to London, the value of the shell was about £94,000. Somerset township is the headquarters of those engaged in the fishery. An illustration is given of the Pearl Shell Trophy

DUGONG

The Dugong is found on the east coast of Africa, Southern Asia, the Bornean Archipelago, and more especially in Australian waters, where it is much hunted for the sake of its oil—preferred by some to that of the cod—and for its skin, which makes very tough and durable leather. Bacon is also obtained from its flesh.



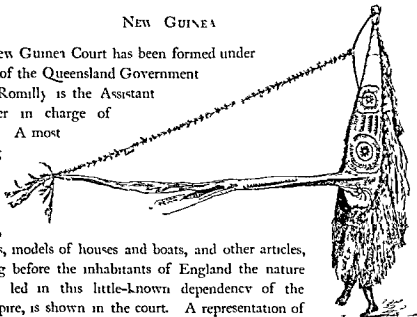
DUGONG

Its food consists of sea grasses, found at the mouths of rivers and shallow bays of the sea. The colour

of the living animal varies in tints of very light olive brown above and pale flesh tint underneath. Their bodies rarely exceed twelve feet in length. The example, of which an illustration is given, measures ten feet in length, with a girth of seven feet. This strange mammal shares with the Manatee and the Rytina (the sea-cow of the north, now extinct) the honour of having given rise to the mythical tales of mermaids.

NEW GUINEA

The New Guinea Court has been formed under the auspices of the Queensland Government. Mr Hugh Romilly is the Assistant Commissioner in charge of the exhibits. A most interesting collection of native weapons and dresses, stuffed birds, models of houses and boats, and other articles, which bring before the inhabitants of England the nature of the life led in this little-known dependency of the British Empire, is shown in the court. A representation of models of New Guinea houses will be found at the head of this chapter.



A HOUSE

SOUTH AUSTRALIA

Sir Arthur Blyth, the Agent-General and Executive Commissioner for the Exhibition, represented his Colony in London from the beginning, while the court has been arranged under the immediate superintendence of Sir Samuel Davenport, the Assistant Executive Commissioner, who came over specially in charge of the exhibits.

The following notes will explain the accompanying illustrations —

The decorations of this court were executed upon the fixed principle of showing the mining, agricultural and pastoral products and resources of the colony. The agricultural and pastoral sections were represented by the different implements used in farming in South Australia, and by stuffed specimens of the merino breed of sheep, two of which are shown in the illustrations given on the next page. The breeding of merino sheep in South Australia has attained to such perfection, that at the last Agricultural Show in Melbourne one ram realised the large price of 1,150 guineas. The value of the trade may be judged from the fact that during the season of 1884, 186,617 bales were shipped.



ANGORA GOAT

On this page is given a sketch of an Angora goat. These acclimatised animals, bred in South Australia from a flock brought some years ago from Turkey, have a wavy silky coat of hair, which fetches a high price in the market, the fleece seldom weighs more than three pounds.

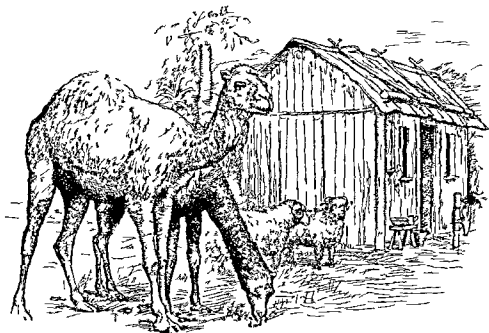
The two stuffed specimens of camels shown in the engraving were born and bred at Beltana Station the property of Sir Thomas Lister, one is a cow camel aged five years, and the other is a calf ten months old. Camels are used extensively in South Australia for the purpose of carrying rations to and from distant stations or sheep runs, they are in general use in the hot dry districts of the north, being employed by the police and other Government departments, they have been known to travel twenty-five miles a day, for nine successive days, under a tropical sun and

heavily laden, without a drink of water, and no other food than that furnished by the scanty bushes. The climate of South Australia is most beneficial to those brought from the North West Provinces of India by Mr H J Scott, and the Afghans originally brought over to attend to them state that the north country of Central Australia is the 'Camels Paradise'.

The bush hut, shown in the illustration, is a realistic piece of life in Australia, and illustrates the indomitable courage and perseverance of the men who go forth as pioneers of a new country. They ring one of the "stringy bark" trees, cut it down split up its trunk into slabs, which are fitted with dovetail precision into the recesses formed for their reception in the frame, the bark of the tree is laid upon the ground, fire is placed under it, and the upper surface is wetted. Cross pieces, with heavy stones on them, are then laid upon the bark, and in two days the roof

is ready to be covered. The door is formed with one piece of bark, the table, upon which their meal of mutton and damper is partaken, is also formed of bark, and the bunks or berths which are used for bedsteads have generally a soft covering under and over, of rugs formed from the skins of opossums.

One of the greatest attractions in the exhibition is the representation of the scenery on the banks of the River Murray where it joins Lake Alexandrina, part of which is reproduced in the accompanying illustration. The view depicted in the court has been painted from water colour drawings made on the spot. The artist has taken the usual license with the drawings in slightly altering the contour of the hills on the Murray river, making them of volcanic origin with rounded



CAMELS, MERINO SHEEP AND BUSHMAN'S HUT

tops, instead of their more abruptly broken points. But it is notwithstanding a faithful representation of the scenery on the banks of the Murray within South Australian country, and such as will be readily recognised by old settlers. To the right are the rocks and boulders of Rivoli Bay, with the natural archway, as seen from the deck of the passing steamer. Amongst the rocks sport the phoca family of seals, overhead flies the great pelican, his gullet stuffed with fishes for food for the young ones living amongst the bare rocks below.

Passing next the rockwork, on the top of which an eagle's eyrie has been built when over the bare bushes of the nest stretch the necks of the young eagles to welcome the appearance of the old bird with a young kangaroo in its claws—a sure sign of plenty in that household for some time—we arrive at the herd of kangaroos

on the plain below. Startled at the disappearance of one of their number, the remainder crush in front together near to the old "boomer," who is represented as flying with leaps and bounds through the scrub. In one corner of the view an emu is seen sitting upon her eggs, and around are other emus in different stages of growth. Near to the group is the "mi-mi," or native hut, a rough breakwind of boughs rudely erected by the black fellow, as shelter for his "lubra" (wife) and pickaninny, who is seen with the fire stick in hand, crouched in one corner of the "mi mi," lighting the fire at the entrance, so as to cook the opossum which the man has killed with his boomerang.

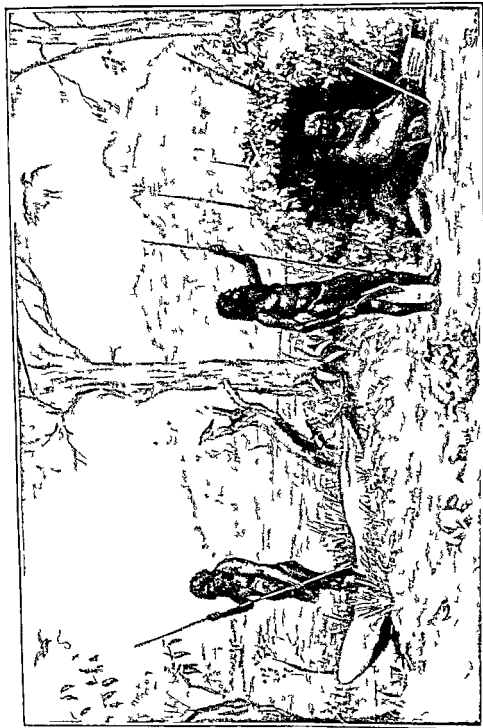
The blacks are known as those of the "Murray tribe," a comparatively peaceful clan, whose wants have been well supplied by nature, and hence the stalwart frame and figure of the fellow in the canoe spearing fish. The man from whom this figure was modelled was so covered with hair that the artist, Mr Saupé of Adelaide, had to employ another black fellow of the same tribe to shave his whole body before the casts could be taken.

Fish spearing as practised on the Murray is an art similar to that described by Sir Walter Scott in the *Waverley* novels. The fisher stands in the bark canoe with a two-pronged barbed spear in his hands, his eyes, accustomed to trace the motion of the fish under water, soon detects its movements, and a rapid thrust of the spear into the water transfixes the fish, and a twist of the wrist lands it into the canoe, where it is seized by his companion—generally a "lubra" who sits in the stern of the canoe, the clay floor of which protects the bark from being consumed by the fire lighted in the frail boat.

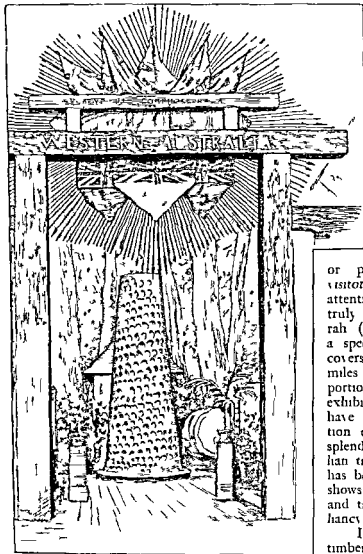
Overhead a "laughing jackass" is suspended by invisible wires. He holds in his beak a snake wriggling and twisting, in vain endeavouring to escape. The jackass has been out on a foraging expedition for his morning meal, and seeing the snake in the scrub, at once pounces down upon it, seizing it close to the neck. He mounts upwards, and at a sufficient elevation lets go his hold. The snake falls to the ground and is smashed, when the jackass coolly descends and enjoys his breakfast. At the left hand corner of the scene an old gum tree is placed, in a hollow of its trunk the ring-tailed opossum has built its nest. The young ones are shown peering forth from the aperture in happy anticipation of the food which the old possum, with its tail twisted round one of the smaller branches, is evidently bringing to his family. Around the whole scene is placed in natural order the fauna of Australia—emus, kangaroos wallabies, wombats. The native bears of Australia are seen burrowing in their holes. Parrots and paroquets of every shade of gorgeous plumage but not a sweet note of music is uttered by one of them, if we except the magpie in the cage on the end of the bushman's hut, whose musical cry in the early morning is all that is ever heard by the solitary bushman in the scrub of the sunny south.

WESTERN AUSTRALIA

The Western Australia Court has been arranged by the Executive Commissioner, the Hon Malcolm Fraser, Colonial Secretary, and Mr Alpin Thomson,



the Assistant Executive Commissioner The following is a short account of the two courts, which have been allotted to this, the largest but at present the least populated and developed of the Australian colonies



THE COURT

Passing under the timber erection, shown in the sketch, which is composed of woods indigenous to that colony, we find ourselves in a court which is chiefly restricted to raw products

The most noticeable feature is timber round, square, hewn sawn, rough, planed

or polished, it meets the visitor's eye and claims his attention, more especially a truly magnificent log of Jarrah (*Eucalyptus marginata*) a species of Eucalypt which covers some 14 000 square miles of the south-western portion of the colony. Few exhibits in the exhibition have attracted greater attention or admiration than this splendid specimen of Australian timber. The end which has been planed and polished shows an exquisite pattern and takes a remarkable brilliancy of polish.

It may be said that the timber resources of Western Australia are almost inexhaustible. Besides many exceptionally hard wood trees of

great value for all wheelwrights purposes, it possesses two peculiarly suitable for jett, railway and dockyard work. The best known is Jarrah the other

Karrri (*Eucalyptus diversicolor*), covers some 2,300 square miles, both these timbers have been for some time in great request in the Australasian Colonies and in India, in consequence of their durability and their resistance to the ravages of time and insect life.

Behind the timber exhibits is a representation on canvas of the Jarrah and Karrri forests, which conveys a fair idea of the size and stature of these trees. The latter sometimes attain the enormous height of over 300 feet, and it is not uncommon to find trees measuring 150 feet to the first branch, the girth of one tree was found to be 65 feet. Other woods and forest products are exhibited in this court, a description of which would occupy too much space, but it may interest readers to know that some of the more peculiarly characteristic features of Western Australian vegetation have been discovered in some of the deepest English coal measures, proving that in bygone ages the vegetation in England must have resembled to some extent that now seen in Western Australia.

Standing in the centre of the court is a column composed of mother-of-pearl shells, which illustrates another source of wealth now being rapidly developed, and the figure of a diver fully equipped in one of the newest and most perfect of diving dresses, which is exhibited in another part of the court, enables us to form some idea of how these treasures are now obtained. In this court is also displayed a valuable collection of pearls. The most remarkable is that known by the name of the "Great Southern Cross Pearl," consisting of apparently nine pearls, but these, on examination, are found to have been all naturally joined together by the pearl oyster, thus forming one pearl having the appearance of an almost true cross. It is stated that the original owner and discoverer, a pearl fisher of Roeburn, was so startled at its singular shape, and that being superstitious, he buried it, and was only driven to part with it by straitened circumstances, some years afterwards. The illustration is the exact size of the



SOUTHERN CROSS
PEARL.

original. Trophies of native weapons and implements decorate the walls, whilst above the timber erection first noticed is a star composed of spears, boomerangs, momarras and other native arms and implements too numerous to mention. Last but not least in value, are the specimens of the gold lately discovered in the northern part of this colony, and should these new gold fields realise the expectations formed of them, a great future may be in store for Western Australia.

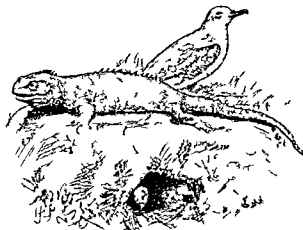
The inner court, the centre of which is occupied by a large case containing the fauna of the colony is devoted principally to manufactured articles such as furniture, rugs, mats, tinned fish, preserves, raisins, wines, cordials and beers, as well as wool skins, leather, cereals and various other products. There are also other paintings, photographs and pressed flowers, which all repay inspection.

NEW ZEALAND

Sir Francis Dillon Bell, the Agent-General for the colony which has been described as an idealized England, has, as Executive Commissioner, supervised all arrangements in connection with the representation of New Zealand. The court was arranged by Sir Julius Von Haast, the Director of the Canterbury Museum, New Zealand, Commissioner in charge of the exhibits.

The most important feature of the New Zealand commercial exhibits is the representation of the frozen mutton industry. The necessary freezing machinery is placed in the colonial market, in the South Promenade.

For the beautiful fernery, which is placed adjacent to the court, the Government sent over magnificent examples of tree ferns, young Kauri and other timber trees, and flax and other plants and mosses.



PETREL AND LIZARD.

A collection of the most beautiful timbers obtainable has been contributed by the Public Works and Survey Department and it has been supplemented by magnificent specimens of inlaid furniture contributed by private exhibitors. Building stones and minerals generally, including the latest gold discoveries, are also shown. There are an interesting geological model of New Zealand, a fine collection of physical and topographical maps of the country, and a large number of paintings, drawings, plans and elevations of the best buildings in the colony, together with views of the scenery of the country and the Government printer has sent a complete set of official publications. Amongst other exhibits of importance are wool and grain, jewellery, excellent textile fabrics of native manu-

facture, food fishes—some stuffed and some in spirits—tobaccos, honey, becon and other food products



KEA

ORITHOLOGY

The collection of birds in the New Zealand Court is only equalled by that of Queensland. An illustration is given of a curious episode in natural history, found in North Island—Cook's petrels and fringe backed lizards inhabiting the same burrow.

The Kea, or Mountain Parrot of New Zealand, is of a brownish green colour, barred with black, reddish over the tail, with some blue on the wings, the tail is green, with a black bar near the tip, feathers pointed. Dr Hector found these birds rather plentiful in the snow mountains of the Otago Province, and so tame that it was easy to knock them over with a stone or other missile. "Within the last few years it has discovered the out stations of some of the back country settlers. The meat gallows is generally visited by night, beef and mutton equally suffer from the voracity of the Kea, nor are the drying sheepskins despised. They also attack the live sheep. The birds come in flocks, single out a sheep at random, and each, alighting on its back in turn, tears out the wool and makes the sheep bleed till the animal runs away from the rest of the sheep. The birds then pursue it, continue attacking it, and force it to run about till it becomes stupid and exhausted. If in that state, it throws itself down, and lies as much as possible on its back to keep the birds from picking the part attacked, they then pick a fresh hole in its side, and the sheep, when so set upon in some instances die"—POTTS.

The North Island Kiwi is of a fulvous brown colour streaked with black. the feathers are harsh to the touch. It is very variable in size.

The Kiwi is in some measure compensated for the absence of wings by its swiftness of foot. When running it makes wide strides and carries the body in an oblique position with its neck stretched to its full extent and inclined forwards. In the twilight it

moves about cautiously, and as noiselessly as a rat to which indeed, at this time it bears some outward resemblance. In a quiescent posture the body generally



KIWI

assumes a perfect rotund appearance, and it sometimes, but only rarely, supports itself by resting the point of its bill on the ground. It often yawns when disturbed in the daytime gaping its mandibles in a very grotesque manner. When provoked it erects the body, and, raising the foot to the breast, strikes downwards with considerable force and rapidity, thus using its sharp and powerful claws as weapons of defence. While hunting for its food the bird makes a continual sniffing sound through the nostrils.

"It is interesting to watch the bird, in a state of freedom, foraging for worms, which constitute its principal food. It moves about with a slow action of the body, and the long flexible bill is driven into the soft ground, generally home to the very root, and is either immediately withdrawn with a worm held at the extreme tip of the mandibles, or it is gently moved to and fro, by an action of the head and neck, the body of the bird being perfectly steady."—BULLER

MAORI COURT

The most interesting portion of the New Zealand collection is, to most visitors, the Maori Court—the whole of the collections, which have been brought together for the purpose of illustrating fully the history, arts, manners and customs of the Maori race, are exhibited by Dr. Walter L. Buller, one of the New Zealand Commissioners, who has kindly supplied notes concerning them—

They comprise a fine series of life-size portraits, in oils, by Herr G. Lindauer, of well known chiefs and typical Maoris of both sexes, all in characteristic native costume, also a collection of Maori mats, shawls, and robes of every description, which are mostly made of phormium fibre, hand prepared, and very silky, many of them with beautifully embroidered borders, others are of dogskin, woven into the mesh in narrow strips, so as to give suppleness to the garment, others again are covered with gaily coloured feathers of the kaka parrot and other birds. There are models of war-canoes in fighting trim, and numerous examples of the tribal *hauete*, or bowl for preserved birds, all grotesquely but very elaborately carved, trophies of Maori weapons, fantastic paddles and walking sticks, highly carved panels from sacred houses, prows and stern posts of famous old war canoes, ancient wooden spades, fishing apparatus, and domestic implements of every kind, tribal and family war clubs, exquisitely carved boxes or caskets for feathers and head plumes, curious genealogical sticks, each notch indicating a generation, tattooing chisels and fire making sticks, shell war trumpets, with ingeniously carved mouth pieces, green stone meres and heitukis, wondrous hair-combs, ear drops, and ornaments innumerable, illustrating the tastes as well as the habits of this intelligent people. Notably, there is a four pronged fork of human bone formerly used at cannibal feasts, and the historic flute (likewise of human bone) called *Murirangaranga*, on which, according to the pretty legend of Rotorua, Tutanekai serenaded his imprisoned lover more than 300 years ago.

The Pataka is the carved porch to a Maori store house. The house itself extended backwards about twenty feet, but, not being carved, it was not considered necessary to bring it to the exhibition. The accompanying illustration, however, depicts it as it actually stood.

This store house had been in possession of the Rotomā tribes for several generations, and was "murued," or confiscated, last year by Te Pokiha, of Maketu, the head chief of the Arawa people, for a social offence committed by a Rotomā trespasser.

Te Pokiha afterwards handed this unique relic over to Dr. Buller, who made things smooth by presents on both sides, and then immediately had it taken down and picked for the exhibition.

The timber used is heart of totara, the most durable of the native woods. The whole of the carved wood work is painted red with kokowai pigment, the plinths, around which the panels are laced together with cords of phormium fibre,

are painted black, and are enlivened with tufts of white albatross feathers concealing the tie, and the front is profusely embellished with "eyes," cut out of mother-of-pearl and let into the wood work, imparting a very lively effect to it, especially as seen at night under the electric light. The carving is of an ancient pattern, and is an admirable specimen of Maori art.

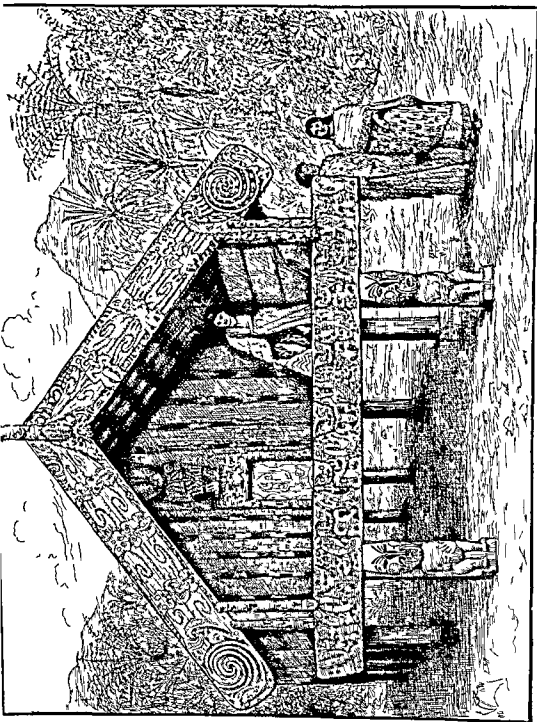
The Pataka is placed on carved posts, so as to raise it from the ground and thus protect the food-stores from the depredations of dogs and rats. The access to the porch is by a movable ladder, and the entrance to



MOR TOMB

the store house is by a sliding door. Placed immediately inside the porch is the costumed wax figure of a comely Maori damsel, very characteristic, and giving animation to the whole exhibit.

The carved tomb occupies the end of the plateau in the New Zealand Fernery. The ancient custom of the Maori people was to deposit the body of their deceased chief in an ornamental tomb, where it was allowed to rest for a period varying from five to ten years, after which with much ceremony (called *Te hahunga*), the bones were taken out and scraped, and then—wrapped in finely embroidered flax mats and decked with bright feathers—were conveyed to their final resting place in some deep cavern or mountain crater, the vacated tomb being burnt in order to remove the *tapu*, or sacredness, from the place it had occupied.



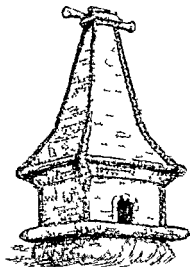
MAORI STORE HOUSE

The present tomb contained, for many years, the remains of a great Arawa chief, Waata Taranui, and on their removal to the ancient tribal cemetery, the carved panels—so strictly *tipu* that no one would touch them—were presented by the tribe to Dr Buller this being we believe, the first instance in the history of the Maori people, of any departure from the time honoured practice of reducing the tenement to ashes

The Tomb of which an illustration is given, is elaborately carved in grotesque pattern, and like the pataka, is painted red with *kokowai*, and embellished with pearl shell "eyes," the narrow plinths being black, relieved at intervals with white tufts of feathers

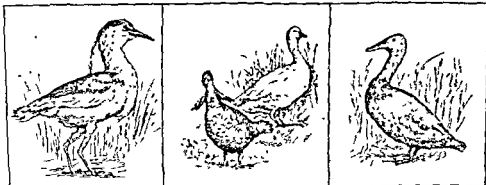
Fiji

In the Fiji Court, which has been arranged by the Hon James L. Mason, the Executive Commissioner, sugar, coffee, tobacco, arrow root, maize, candle-nuts, ropes made from cocoanut fibre and preserved fruits are exhibited by natives as well as by Europeans, whilst exhibits of tea, which is believed to be the coming industry of the islands, are shown, with reports on their quality by experts. There also appear in the court some native curiosities—canoes, cloths, fans, mats and pottery—whilst photographs and sketches by Miss Gordon Cumming serve to point out the magnificent scenery in which these islands abound. Among the different kinds of timber is the *bindina* or boxwood, with a view of Suva carved on it, showing its special adaptability for wood engraving



MODEL OF A FIJIAN TEMPLE

In connection with the model of a Fijian Temple, it is interesting to note that last autumn Fiji celebrated its jubilee of Christianity. Within fifty years of the landing of the two first missionaries, not a single heathen has been left in the country, "the population have been transformed from most brutal cannibals to a race of exceptionally devout Christians."



NIGHT HERON

PINNATED GROUSE. ARCTIC GOOSE.

CANVAS BACK DUCK.

From the Canadian Game Trophy.

CHAPTER VII.

DOMINION OF CANADA.

COURTS—AGRICULTURE: NATURAL HISTORY: WOODS: MINERALS:
EDUCATIONAL EXHIBITS: PAINTINGS—AGRICULTURAL TROPHY—GAME
TROPHY—HUDSON BAY DOG TRAIN: INDIAN LODGE.



CANADIAN BEAVER

LEAVING the Australasian galleries, one enters the largest of the Canadian courts, all of which have been arranged under the immediate superintendence of the Executive Commissioner, Sir Charles Tupper, the High Commissioner in London for the Dominion. The following notes on the exhibits are based on information kindly contributed by Mr. C. C. Chipman, of the Canadian Commission.

From the central gallery, where with its annexes and transepts 34,900 feet are provided, extensions run into the west gallery and west arcade, which, with additions in the east and west quadrant, the conservatory and gardens, Albert Hall, and buildings in the south promenade, afford in all about 100,000 feet of space allotted to the Dominion.

Commencing with the eastern approach to the central gallery, attention is first drawn to agriculture, the backbone of Canadian progress. To this division the whole of the east transept is devoted. Vegetables, cereals, fruits and woods

are shown from each province in the Dominion. The fruit exhibits of the different provinces arranged here prove a feature of no ordinary interest to visitors to the court. They consist of about one thousand jars of fruit, including grapes, pears, apples and peaches, preserved in their natural condition. These products of farm and orchard all centre round the highly attractive trophy referred to below.

Glancing down the central gallery—in which the manufactures and industries of Canada are exemplified—one sees pavilions for the reception of organs, pianos and other musical instruments, faced on each side by well filled cases of textile fabrics. Exactly in the centre of the gallery is erected a trophy of the commercial woods of British Columbia. Beyond this centre piece come an attractive trophy of New Brunswick woods, and many miscellaneous manufactures, among which the furniture exhibits claim special attention.

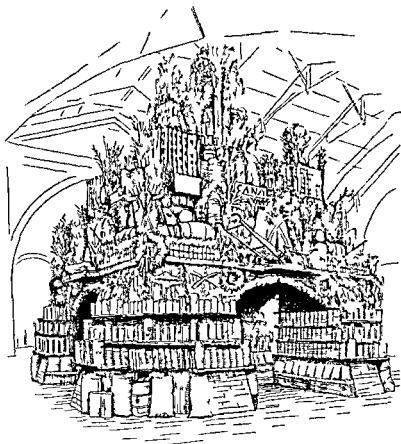
In the west transept will be found the collection of natural history specimens, which has proved one of the leading features of the whole exhibition. The centre of the transept is occupied by a commanding trophy of game and game birds, behind which is the admirably arranged mineral collection of the Dominion. In the west gallery and arcade will be found the agricultural machinery and general products of the "Birminghams" of Canada, adjoining which is the Aquarium, in which the products of the fisheries of the Dominion are shown. It will be seen by this hasty glance through the courts that prominence is given to the industrial products and natural resources of Canada. The representation of the Dominion would however be incomplete without some attention to the advance made in literary and artistic matters. In the west gallery adjoining New Zealand, the educational, literary and artistic progress made by Canada in recent years is fully illustrated. In the Albert Hall will be found the Art display, containing contributions lent by Her Majesty the Queen, the Princess Louise, and the Marquess of Lorne who is President of the Canadian Commission.

To supplement this brief survey of the courts, more detailed information respecting the illustrations is appended.

AGRICULTURAL TROPHY

The body of the trophy is of square formation, each side measuring some twenty feet in length, giving a total circumference of about eighty feet. This main structure is raised to a height of about eight feet from the ground, and is supported at each corner by an arch. Round these arches and displayed therefore on every side of the trophy, is the admirable collection of fruits from all parts of Canada, showing to great advantage in their many tints, varieties and shapes, as against the less brilliant exhibits above and beneath. Grouped below the fruits near the ground, are open bags of wheat, oats, barley, rye, buckwheat, flax seed and other classes of grains, carefully labelled to indicate the grower and locality of growth. Behind these samples, are framed photographs of Canadian scenery.

Above the rows of fruits varied grasses and grains in the straw are arranged in perpendicular sheaves, with bright coloured festoons of corn, and here and there the glistening steel of some agricultural implement. From each of the four corners of the main tower there rises a minor tower, composed of tinned fruits and meats,



AGRICULTURAL TROPHY

faced with fine sheaves of wheat and prairie grass and hung with festoons of oats in the straw and other cereals

Around the main body of the trophy, as it converges to the centre is to be found every class of agricultural exhibits from all the Provinces—tins of butter and lard cans of condensed milk of fruits and of meats kegs of salt, Canadian hams casks of Canadian sugars the far famed cheeses of the Eastern



FIG. CANADIAN COURT

Provinces, immense jars of apples. Among these are interspersed samples of pressed hay, bags of oatmeal and flour and other minor products. At the centres of the east and west sides are placed plaster life size figures, on the one side the woodman stands axe in hand, and on the other the buxom dairymaid, thus depicting two allied and leading industries of the Dominion. At the foot of the female figure rests an immense bunch of wild pea and wild vetch, while beneath the woodman some of the luxuriant native hops of Manitoba are correspondingly placed. The corners of the main structure are devoted to representative specimens of agricultural implements—forks, scythes, rakes, ploughs, spades, hoes and an excellent "prairie breaker." Behind the implements are arranged here and there slabs of woods from various farming, as opposed to forest, districts, of the Dominion, mingled harmoniously with miscellaneous agricultural exhibits. Exactly in the centre of the trophy a pillar rises to a height of about 35 feet from the ground. Round its base are arranged polished sections and panels of some 25 kinds of British Columbian woods, collected under the supervision of the Director of the Geological Survey of Canada, these include the hemlock, cypress, yew, oak, cotton wood, poplar, maple, wild cherry, pines of several varieties, ash, bass wood, spruce, birch, fir, cedar, crab-apple, willow, alder and dogwood. On the panels of the pillar are shown some richly-coloured paintings of wild flowers of the Dominion. Appearing again above the main part of the trophy, the central column is seen to consist of tinned goods, decorated with sheaves of the luxuriant quill reed swamp grass of Manitoba, this grass is often as much as eight to nine feet in height—so tall, indeed, in the North West, as to completely hide in places the rivers, along the banks of which it attains its greatest development.

GAME TROPHY

Some four years ago, Mr J H Hubbard, President of the Manitoba Gun Club, formed for his own amusement a collection of the natural history specimens of the North West. In the spring of last year, he brought his collection to this country, and it was shown in the Canadian Court of the Antwerp Exhibition throughout the following summer. This exhibit formed the nucleus of the much more complete collection on view at South Kensington. The game trophy is octagonal in shape, the four main sides, facing north, south, east and west, being considerably larger than those of the connecting angles.

The centre piece of the east side is a very large moose, 18 hands 3 inches in height from Callender, on the Canadian Pacific Railway (reproduced in the sketch on page 76) a fine specimen of the musk ox, a large buffalo head, and two antelope, are suspended from above. To the right of the moose is a case containing a complete representation of the grouse family as found in Manitoba, and heads of the Rocky Mountain sheep and caribou are also conspicuous. Skins of the fur bearing animals, such as the silver fox, the racoon, the beaver, marten, red fox, ermine, sable, and black deer drape the side of the trophy, and a brace of the renowned Canada geese ("Canada's pride") are also shown.

On the north face of the trophy, a red deer and a Rocky Mountain goat will be observed, a buffalo head from Wood Mountain, Arctic geese, an Arctic fox, the head and neck of a large reindeer, and, still higher, an elk or wapiti's head are also displayed, Indian tanned furs occupying the intervening space.

On the west side of the trophy, moose heads from Lake Manitoba and Oak Point, a musk ox skin and feet, a very fine walrus and a hooded seal, the property of the Government (having been obtained by the *Alert* on her voyage to Fort Churchill with supplies for the observation stations), a Polar bear, a two year-old buffalo head a black-tailed deer, are amongst the most conspicuous objects which arrest attention. In glass cases at the base of the trophy, are specimens of game birds—ptarmigan, ruffed grouse, woodcock, wood duck and others.

Above the entrance on the south side of the trophy, two snowy owls in glass case are shown, in the centre a buffalo head surmounts a figure of Canada's National emblem, the beaver, shown upon the same piece of wood on which it was at work when shot.

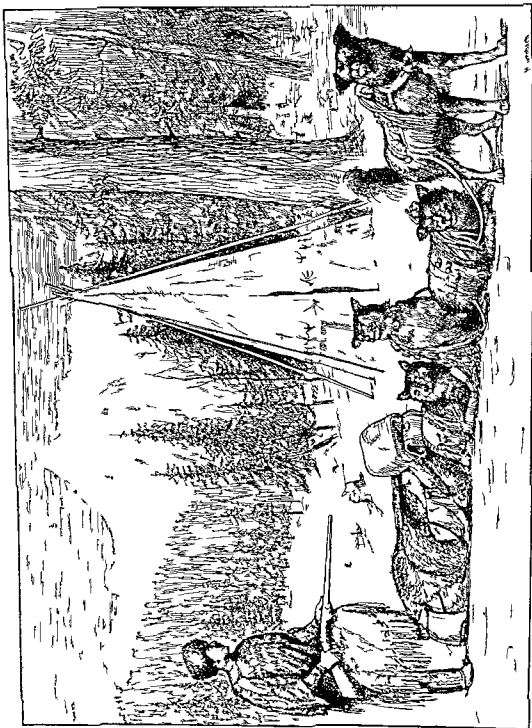
On the smaller octagonal sides of the trophy, mention may be made of two handsome black deer, a very fine elk head, and the life-size group of woodland cariboo from Nova Scotia.

Four examples of the birds in the trophy have been selected for reproduction at the head of this chapter, and the following account of them, from the pen of Mr Hubbard, will prove interesting—

"The breeding ground of the Canvas back Duck is located both in Manitoba and the North West Territories. Of this duck—the finest flavoured eating duck known—I have made a study in the past five years, and its every habit I have watched, from the coming to us in the spring of the parent bird until its departure with its brood. The Canvas back at once takes to the lakes, feeding at the mouths of rivers in large flocks, pulling up long grass, reeds, lily roots, anything in fact growing with roots like celery, its whole diet consists of this, and its flesh becomes very choice indeed. Its value in the Winnipeg market is 1s 6d and 2s per pair, in New York, £1, in London, £2. I have shot seventy in one day's flight-shooting.

"The colour of the Pinnated Grouse (*Tetrao Cupido*) is mottled black and white, and chestnut brown, the male having an appendage of feathers on each side of its neck like miniature wings, and a small crest on the top of its head. The male is much larger than his mate, the underparts are brown marked with white. Its home is on the open prairie throughout Manitoba. Up to 1881, this bird was very scarce in that province, but through the protection afforded to it during the breeding season it has now become very plentiful. In the autumn these birds flock in immense numbers they await the huntsman's dog when in the grass, making capital sport. Their average weight is 3lbs, and their flesh is very tender.

"The handsome little Arctic Goose (*Anser Hyperboreus*) is a resident of the far north regions. Up to this time nothing can be said of its habits and locations. The pair in my collection is the only pair in England, and, with the exception of a single bird owned by the Department of the Interior, Ottawa, no other specimens have ever been seen. They were shot at the head of Lake Manitoba, on the 1st November, 1885, after a heavy gale from the north. They are much about the size of the mallard drake, and are very choice eating.



"The Night Heron (*Nycticorax Furcatus*), on the left, derives its name from its nocturnal visits. It is frequently met with in North America, and an admirable description of its habits may be found in the works of Wilson and Audubon

HUDSON BAY DOG TRAIN

In the far north, where railroads are unknown, and distances of from fifty to five hundred miles have to be covered, mails are in the winter conveyed by dogs such as are here depicted. Light goods and furs and provisions are also taken in this, the usual mode of conveyance. Before the Canadian Pacific Railway was constructed it was a common sight during the winter months to see, in Manitoba and the North-West, fifteen or twenty dog teams at any of the Hudson Bay posts.

The dog team in the Hudson Bay Company's mail train sent to the exhibition, represents a picked sample of the ordinary sleigh dogs of the Canadian North West. They usually get the name of "Huskies," which is merely a corruption of the word "Esquimaux," or "Eskimo." As far as can be learned, the original Esquimaux dog must have flourished in its purity many generations ago, and in the early days of the Hudson Bay Company, they might have been found comparatively free from cross blood. But now even the purest known show strong signs of wolf blood. Such an infusion may have been deemed by the inhabitants of the frozen north as necessary to give that unwearied power of endurance on the march for which the wolf is famous. However that may be, it is certain that of late years further crossing with the wolf has taken place, and train dogs can now be found in the North West, which come from the cross of the dog of European breeds with the prairie wolf.

The original "Husky" has always been an animal requiring firm treatment, naturally dangerous, and to a great extent devoid of affection. This latter failing has not been without its use—it is, in fact, an advantage, as the dogs best obey the man who feeds them, going on their journey from post to post, fed before starting by each new driver in his turn.

The dogs shown in the exhibition probably belong to what might be termed the "improved class." The indispensable "wolf blood" is indicated in their looks. It would, it is true, be somewhat difficult to determine the "dog stock" to which these specimens particularly belong, though they bear some resemblance to the collie. They are black and very light tan or grey, and stand about two feet high at the shoulder. The class of animals they represent will live on almost anything, though fish is their usual diet. They are capable of travelling fifty miles a day.

INDIAN LODGE

An Indian lodge, made of buffalo hide, has been erected in the upper gardens. Villages of twenty, or even fifty of them are quickly made when travelling from place to place. All parts are strapped on to the two wind stays, the small ends

of the poles are placed on the ground, the large ends carried to each side of the saddle on a pony, thus done, all is firmly laced at different sections to keep the poles from spreading. The lodge and other goods can then be placed on, and a good waggon is ready for the start. Small children, old men and old squaws are sometimes carried by this crude conveyance. Owing to the rapid settlement of the province of Manitoba, lodges are now however seldom seen, except at treaty times, when Indians come in to receive their bounty.

In the accompanying illustration, the Indian lodge has been placed behind the dog train, and a characteristic background added.



ANIMALS FROM CANE TROPHY



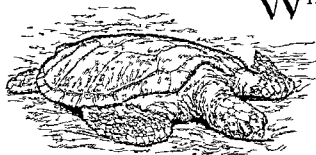
STONE DEITIES FROM BRITISH HONDURAS

CHAPTER VIII

WESTERN POSSESSIONS

WEST INDIES COURT COLUMBUS TURTLES BAND—BRITISH
HONDURAS PREHISTORIC POTTERY—BRITISH GUIANA COURT TIMBER
HOUSE NATIVES—FALKLAND ISLANDS

WEST INDIES



WEST INDIAN TURTLE

WHILE having to take into consideration the claims of the varied products of the different West Indian Islands, Sir Augustus Adderley (who represented the Bahamas at the International Fisheries Exhibition), the Executive Commissioner, has formed a

collection of sub-courts which make up a homogeneous whole

For the purposes of the exhibition, the islands have been grouped as follows—Jamaica, Trinidad, Barbados, Windward Islands, Leeward Islands and the Bahamas

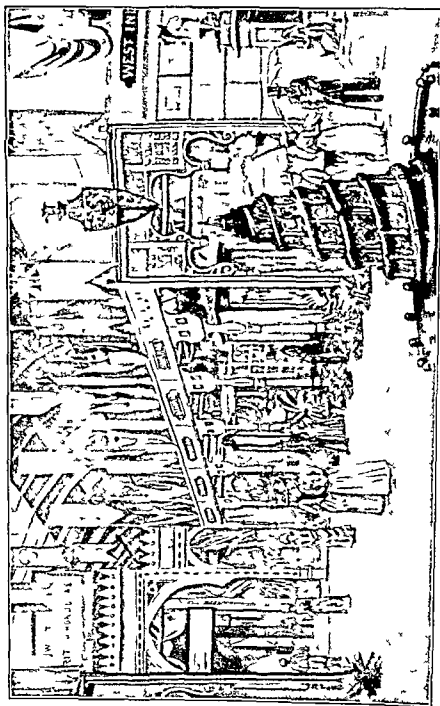
The courts, as in the East Indian Gallery, are entered through screens

decorated in a Moorish style, which recalls the supremacy once held by Spain in the West Indies. At the foot of each pillar has been placed with very picturesque effect a number of tropical plants. Indeed the variety of beautiful specimens of the principal palms ferns, and other decorative plants peculiar to the West Indies arranged everywhere throughout the section add immensely to its attractiveness. There is a small conservatory, near which is to be seen the skull of the goat which they say in Tobago, so startled Robinson Crusoe, for that island claims in opposition to Juan Fernandez, to be the scene of Selkirk's adventures. Equally interesting and much more authentic is the Register of St John's Church, Nevis, containing the entry of Lord Nelson's marriage, on the 11th of March, 1787.

Amongst the principal commercial exhibits of the islands are, of course, sugar-canes and sugars of all kinds, it is the decline in the trade of this commodity which has placed the fortunes of the West Indies temporarily in the shade. Coffees and cocoas, dried fruits and honey, rums and liqueurs, pink pearls, corals, shells, sponges and minerals are also shown.

Care has been taken to fully illustrate the early history of the West Indies. The Pope and the Congregation of the Propaganda have lent very valuable and interesting maps of the islands, amongst which is the famous second Borgia map,* commenced in 1494 and finished in 1529 across which a line is drawn dividing the world, for the purposes of colonisation, between Portugal and Spain. It is a repetition of the famous divisional line traced by Alexander VI in 1494. There are stone implements and other curious relics of the Carib race, and many paintings of landscapes, flowers and insects. In fact, the miniature picture gallery, shown in the foreground of the illustration, is quite a feature in the court. Some of the pictures are remarkably fine, none more so than Mr Bierstadt's celebrated 'A Wave beating on the Shores of Bahamas,' which has proved one of the popular attractions of the exhibition. Signor Olivetti, of Rome, sends three exquisite little pictures, illustrating events in the life of Columbus, and Mr Casabon some capital views of Trinidad. There is also an interesting collection of old maps and prints, illustrating the history of the West Indies, lent by Sir Graham Briggs, Mr Algernon Graves and Mr Richard Davey.

* This map has been reproduced in facsimile for the Executive Commission by Mr Griggs of Peckham.



THE WEST INDIAN COURT

Views of various towns have been introduced into the frieze of the wall decorations.

A vigorous sketch-model statue of Columbus, by Signor Gludone, of Milan, and relics of the great discoverer, have a prominent place in the gallery, in which also stands a fountain in Doulton ware, designed by Mr Tinworth. Mr Graves lends the only ancient portrait of Columbus known to exist in England.

In a special tank of the Leeward Islands, in the Aquarium Annex, the process of hatching marine turtles from ova is publicly demonstrated, and the turtles themselves are served in the form of soup and steak to visitors to the exhibition.

The Island of Jamaica has been the object of Sir Augustus Adderley's special care, and he has rendered it most attractive by the effective manner in which its exhibits have been arranged. Certainly this once prosperous and wealthy colony has never before been so well represented at any exhibition in this country.

The band of the 1st Native West Indian Regiment, from Jamaica, played daily in the exhibition during the summer months. Their picturesque uniform is very like that of the *Zouaves*.

BRITISH HONDURAS

British Honduras, which is best known in England by its mahogany, was only made an independent colony as late as 1879. The local Commission at Belize has sent over to England the articles exhibited by them at the New Orleans Exhibition. It is greatly to the credit of the local Commission that, in accordance with a desire expressed by the Prince of Wales, almost all the fittings of this section have been imported from the colony, and are of mahogany. The principal exhibits are woods, fruits, stone implements, prehistoric pottery, ancient Aztec curiosities, and many other interesting objects. Gold and stone deities from the Huacas or graves of Central America are lent by Mr W. Copeland Borlase, M.P. Three of these stone images have been chosen for illustration. In the centre is the God of Silence, wearing a gold nose-ring, and an engraved

"gag" over his mouth, emblematic of that attribute. The specimens of mahogany shown are extremely fine, one slab having been cut from a tree which rose to over 200 feet in height. A large glass case contains a variety of curiously embroidered pieces of linen, used by the natives as articles of dress. The cases of brilliant birds, skins of wild animals, the marvellously beautiful butterflies, and the variety of terrible reptiles shown, give a fair idea of the importance of the fauna of this colony, which is destined to be most prosperous once its resources are better understood and its commerce more fully developed.



ENTRANCE TO THE BRITISH GUIANA COURT

BRITISH GUIANA.

The principal exhibits brought together by Mr. G. H. Hawtayne, and Mr. B. H. Jones, the Executive Commissioners, are sugar and rum, the staple productions of the colony, together with a varied collection of timbers, some of which are of great beauty. The accompanying illustration shows one of the entrances to the court, composed of two immense logs of greenheart and mora, as seen from the lower level of the Canadian gallery. The following notes concerning the timbers are taken from the special catalogue of the court.—

There are three varieties of greenheart or babru, yellow, black and mainop, all most serviceable and durable woods if cut when arrived at maturity. It is one of the tallest forest trees of British Guiana, and logs can be had from 18 to 24 in



square, and 70 ft long. Owing to the great demand for this timber and the want of legal restriction to prevent the cutting of the young trees by wood cutters and charcoal burners, it is becoming extremely difficult to procure good greenheart. For wharves, house-framing, mill timbers and many other purposes, greenheart is unsurpassed by any other wood in the colony. From the bark and seeds "bibirine" is extracted. There are also three varieties of mora, known as red mora, white mora, and morabucquir. The first two are both very durable woods. Mora seeds are used by the Indians to make a kind of meal which is mixed with their cassava. The bark is used for tanning, and medicinally in cases of dysentery. Mora is used in ship building, and is an exceedingly tough wood, difficult to split. It often attains to the height of nearly 200 feet, but in such cases has generally a hollow trunk. Both greenheart and mora are among the eight first class woods at Lloyds.

There is a collection of fibres, which will, the Commissioners trust, prove the means of opening up a trade with England, medicinal barks, which are found to be very efficacious in the colony, and some of which are incorporated in the British Pharmacopœia, gums, including specimens of *ballata*, very similar in property and for some purposes superior to india rubber and gutta-percha, a new rubber from *Hevea guyanensis*, oils, coffee cocoa, starches, and meal from the roots of cassava, plantains and other sources, tonka beans and isinglass. There are also photographs illustrative of the cultivation and manufacture of sugar, and models of a cane plantation, and of the sluices through which the low-lying lands of the colony are drained. An ethnological collection—arranged with the assistance of Mr. J. M. Thurn, the author of several works on British Guiana, who was the first to scale the virgin peaks of Roraima, a remarkable mountain 5,200 ft high—contains many interesting objects. Native canoes, cotton hammocks, and other articles are also placed in the court. A small specimen of gold is also shown. There is good authority for stating that there are in British Guiana not only vast quantities of alluvial gold to be found, but that there are quartz reefs which must be enormously rich in that mineral.

INDIANS

In the upper gardens, by the north west basin, is a native Indian house or *Benab* from British Guiana, in which a party of six aborigines were, during the greater part of the exhibition, employed in weaving hammocks of cotton or fibre of the Eta palm (*Mauritia flexuosa*) making queyas or aprons from beads and twine and plating fans, baskets &c. The house is as may be seen by the accompanying etching, a simple structure, consisting of a roof of plaited "troolie" (*Manicaria saccifera*) palm leaves supported on six posts. The Indians represented are a hunter, a wood cutter and a labourer, with their wives and children. They have all been baptized in the Church of England Mission, and have had given to them English surnames—Austin, Matthews and Dance—in addition to English Christian names, they cultivate land, fish and hunt, and are employed by wood cutters.

In the Benab are hammocks in which these people sleep, and in the bush in their own country smaller ones are provided for their hunting dogs to prevent

their being lamed by the chigoe (*Pulex penetrans*), which burrows into the foot. The aboriginal Indians who are scattered through the interior, as described by the Rev W Brett, seldom exceed 5 feet 5 inches in height, and the greater number are much shorter. They are rather stout in proportion, and it is rare to see an instance of deformity amongst them. Their skin is of a copper tint, a little darker than that of the natives of Southern Europe.

"Their hair is short and coarse, and continues to get black until an advanced period of life. The only dress which an Indian thinks necessary for every-day life is a strip of cotton bound tightly round the loins, and secured by a cord tied round the waist, a simple string of beads is worn round the neck, and sometimes a collar made of the teeth of the peccari or other wild animal, they also make beautiful crowns or tiaras of the feathers of parrots, macaws and other birds, set off by the brilliant scarlet breast of the toucan, and surmounted by the tail feather, scarlet or purple, of the macaw. The women are as scantily attired as the men, but wear more ornaments. They have necklaces of beads of different lengths, to which silver coins, &c the teeth of the jaguar and other beasts, and sometimes shells are attached. These necklaces, with a very small apron of beads worked in some handsome pattern, and called a queya, form the full dress of an Indian belle.

They are divided into several tribes, of which Arawaks, Acarois, Caribs, Waraus, Macoosis, and Areconas, are the principal. Some few of the aboriginal Indians work upon the timber grants, but the rest are occupied in fishing, hunting and raising crops of cassava, which, with yams, fish and game, forms their food. They are clever in constructing boats and canoes, specimens of which are in the exhibition, and they are skilled in the use of the blow pipe through which they discharge small darts tipped with poison (ourah) with unerring aim.

FALKLAND ISLANDS



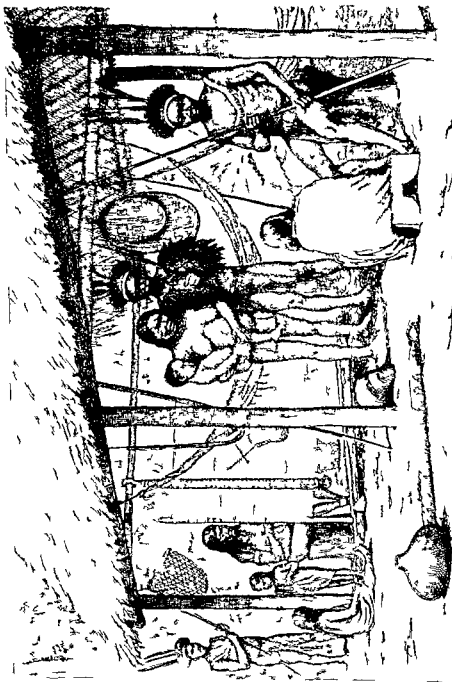
PENGUIN

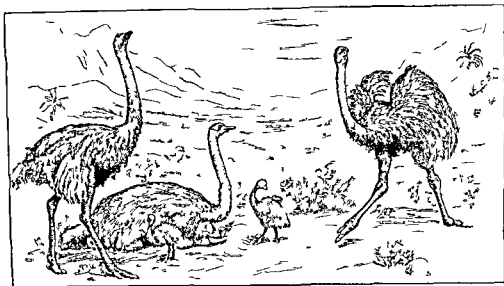
The exhibits from the Falkland Islands, which have been contributed by the Falkland Islands Company, and arranged by Mr F. Coleman its Secretary, relate almost entirely to agriculture, sheep farming and fishing the sole industries of the islands. There are sheep-skins with very long wool and samples of wool, ram's-heads with long curling horns samples of tallow and specimens of the tussac-grass, the most useful of the flora of these islands, which are quite destitute of trees. There are also seal-skins and stuffed penguins, and photographs of Stanley, the capital and seat of the Government. The Secretary to the Royal Commission is Executive Commissioner



INDIANS FROM BRITISH GUIANA,
WITH BENAB





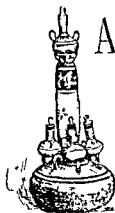


OSTRICHES IN THE KAROO

CHAPTER IX

AFRICAN COLONIES

CAPE OF GOOD HOPE COURT OSTRICH FARMING DIAMOND
 WASHING — NATAL COURT BUCK-WAGGON NATURAL HISTORY —
 WEST AFRICA GOLD COAST LAGOS SIERRA LEONE GAMBIA —
 ST HELENA NAPOLEONIC RELICS



LEATHER BOTTLE FROM
 THE Y GER.

AS the Australasian colonies have been grouped together in the central courts, so have all the British possessions on the continent of Africa been placed in the Queen's Gate Annexe—one of the finest courts in the buildings, 360 ft in length and 100 ft wide—through which visitors enter the exhibition from the west. The southern half has been devoted to the Cape of Good Hope, and the northern to Natal and West Africa. St Helena, Ascension and Tristan d'Acunha, though geographically belonging to Africa, are placed in the East Arcade.

CAPE OF GOOD HOPE.

The Hon J Gordon Sprigg, Treasurer of the Colony, organised the representation of the Cape. Until Mr Sprigg's arrival in July, Sir Charles Mills, Agent General, acted as Executive Commissioner, and Mr Sydney Cowper, the Secretary, personally superintended the arrangement of the court.

The collections include skins of sheep, goats and other animals, ox-hides, wools and Angora hair, horns of various beasts, heads of elephants and other big game and of horned cattle, sjambok whips made from rhinoceros hide, leathers, a Cape cart and a model of a buck-waggon.

There is a fine collection of cereals—wheat, barley, rye, and tobacco and silks, and the wines of the colony have been duly brought under notice.

Amongst the minerals are shown examples of copper from Namaqualand, of coal (the mining of which is of recent origin), and of crocidolite, which is found in various localities in Griqualand West, and is used for ornamental purposes. A collection of Bushmen antiquities, with arrow- and spear-heads, and very curious pictures on stone, prove of interest.

One of the most important industries of the Cape, ostrich farming, is represented by stuffed ostriches, and by a trophy of ostrich feathers in their natural state as well as dressed, and the process of dressing is shown in actual operation.

OSTRICH FARMING

The following notes on ostriches are taken from an article in the *Official Handbook**—

From time immemorial the ostrich feather has been highly prized as one of the most beautiful productions in nature and also as being different to all other feathers in having the fluff on both sides of the quill equal in length and quantity.

In early times they were much esteemed by knights and men of high degree as plumes for their armour and have been especially prized by the English nation from the time that the Black Prince at the battle of Crecy in 1346 having slain the King of Bohemia, plucked the plume of ostrich feathers from the deceased King's helmet and placing it in his own assumed it as the crest of the Prince of Wales which it has ever since remained. In those days the feathers could be obtained

* Ostrich Farming by Arthur Douglas, M.L.A. in the *History, Products and Resources of the Cape of Good Hope*. Edited by John Noble Clark of the House of Assembly. Cape Town 1886.

only from wild birds in Northern Africa, but after the colonisation of South Africa, the wild ostrich was found to inhabit the whole of Africa, though it is found in no other part of the world

"We can imagine nothing more delightful and interesting to a traveller than a visit to a large ostrich farm. Let us try and describe what may be seen on one we know well. The size of the farm is 13,000 acres, situated in the Eastern Province of the Cape Colony. The herbage is a mixture of grass, Karoo (a sort of heather) and succulent bushes. The rainfall in this part of the Eastern Province is too uncertain to allow of cultivation without irrigation, so the cultivation is confined to a few acres of lucerne irrigated by pumps, some soft green food being indispensable for rearing the little ostrich chicks during droughts. On the farm are kept 600 ostriches and 400 breeding cattle. The whole property is enclosed by strong wire fences five feet high, and sub divided into numerous camps, with similar fences. Near the homestead the camps are of about 100 acres each, being appropriated to the rearing of the young birds. Beyond these again are camps of about twenty five acres each, these being given up to a single pair of superior old birds in each camp for breeding, whilst beyond these again are large camps of about 2,600 acres in extent, with 150 birds in each. But let us take a stroll in these camps and see what is going on. Here in the first we find an old Hottentot with about thirty little ostriches only a few days old around him. These have all been hatched in the incubator, and he is doing nurse to them, cutting up lucerne for them to eat, supplying them with fine gravel to fill their gizzards with to grind their food, breaking up bones for them to let them get a supply of phosphates, and giving them wheat and water, and at sundown he will bring them back to the incubator for warmth, or should the weather change and rain come on he will be seen hurrying home with his thirty little children following him to a warm well lighted room, with a clean sanded floor. In the next camp we have a pair of birds and about fifteen chicks accompanied by a Kafir man, who has been with them every day from the time they hatched to get them tame and accustomed to man. These have been hatched by the parent birds who will brood them at night in the camp. But great risks are run by this method of rearing, from wild carnivorous animals catching the chicks, as great numbers of carnivorous animals of nearly every known species abound in South Africa, the most destructive to young ostriches being the jackals, a single one of which will destroy a whole brood in a night.

"But here we come to another camp, in which we are told there is a nest, and as we enter a heavy thorn bush is given to us and we are told that if the male bird charges we are to hold it to his eyes. But we do not see the cock bird, and have got some distance in, and can just see the hen bird upon the nest with its neck stretched along the ground, making itself look as much as possible like one of the monster ant-heaps which abound in the country, when we are startled by three tremendous roars behind us, and only just have time to put up our bush, when the infuriated cock charges down as fast as a horse can gallop, making every nerve in our body shiver with fear, as we remember having heard of broken ribs and legs, and men killed by savage male birds, but we follow the example of our conductor and keep the bush at a level with the birds eyes, when just as he reaches the bush he stops suddenly, his instincts teaching him not to risk

his eyesight against the thorns. Then we move on to the nest, keeping the cock at bay with our bushes, but we are thankful when it is over, as the cock dodges round us, first on this side then on that, always trying to get his head past our bush, and should he succeed, he would instantly floor us with a kick from his foot, armed as it is with the formidable horny nail. The kick is delivered forward and downwards, and immense force when at the height of a man's breast, gradually losing its force as the foot nears the ground, in consequence of which many men have saved their lives when attacked unprepared, by lying flat on the ground thereby escaping with a severe trampling, but no broken bones.

"We, however, arrive at the nest without accident, when to our astonishment our conductor suddenly lays his bush down, and handles the eggs, when we find that the hitherto infuriated cock's nature has quite changed, he that a moment ago was trying with all his might to get at us and kill us now stands a dejected, beseeching creature, uttering a plaintive noise and beseeching us in every possible way not to break his eggs. The nest we find to be merely a scratched hollow in a sandy place with fifteen eggs in it, weighing three pounds each upon which the parent birds must sit for six weeks the cock sitting by night and the hen by day, the eggs being exposed to many risks of destruction by jackals, baboons, and carrion crows, or by heavy rains filling the nest with water. The *modus operandi* of the carrion crows to get at the contents of the eggs is very ingenious. The bills are not strong enough to break the shell so they take a good sized stone in their claws and rising up to a considerable height, let it drop on the eggs, but unless there are suitable stones near the nest they cannot do this, seeming not to be able to carry the stones horizontally."

"But now we arrive at one of the large camps with a troop of 150 full grown birds in it, and here in the corner we have a planked yard. This is where the birds are plucked, the one end being movable, so that when the birds are in, the end can be moved up and the birds packed in so closely that they have no room to kick. Just as we enter, we observe the birds coming over the hill being driven on by ten men on horseback, each man carrying his thorn bush to turn a refractory bird, or to master a savage cock. The birds being yarded the plucking begins, the tails and long black and drab feathers are pulled out the white feathers being cut off and the stumps left for two months, till the quill is ripe, thus being done to get the feather before it is damaged, and the quill being left in so as not to injure the socket by pulling it before it is ready to be shed. We now return to the homestead and visit the incubator room, which is constructed to be as little affected by changes of temperature as possible. Then we visit the feather-room and see the feathers being sorted into the different qualities and done up in bunches, either for sale in the colony or for shipment to England."

DIAMOND HISHING

The diamond exhibit has proved to be the chief feature in the African Court, and is indeed one of the most popular in the whole exhibition. The following notes

* Compare account of the laughing jackass on page 81.



will help those who are unacquainted with the diamond industry of the Cape to gather some idea of its importance —

The four great diamond mines of the Cape Colony are situated in the province of Griqualand West, and are known as Kimberley, De Beers, Dutoitspan, and Bultfontein. A mine producing a fine quality of stones is situated at Jagersfontein in the Orange Free State, and there are several workings of less importance and varied fortune in the immediate neighbourhood. Further, there are the diggings on the Vaal river producing an excellent quality of diamond, though the output is limited.

Of the four great mines, Kimberley is the most important, on account of the surpassing richness of its deposits. It was opened on the 21st of July, 1871, since which date diamonds to the value of £20,000,000 sterling have been brought to the surface. The area originally enclosed within the reef was eleven acres. Subsequent slips and removals have increased it to twenty five or thirty acres, and the working is even now frequently interrupted by fresh falls of reef or shale, which, in the anxiety of the diggers to reach the rich soil, has been left standing at an angle far in excess of the requirements of stability.

De Beers Mine was likewise opened in 1871 and to the present date (1885) has produced £9,000,000 of diamonds of a quality nearly similar to those found in Kimberley Mine. Bultfontein shows a large percentage of white stones, but the mine is not so rich as the Kimberley and De Beers Mines. Dutoitspan Mine yields the largest and most valuable diamonds, but as they are few and far between, the average yield is below that of the other three mines. More than six and a half tons of diamonds have been raised from the four mines, and have realised £40,000,000 sterling, but it is estimated that from one fourth to one-fifth of the diamonds found in the several mines fall into other hands than those of the owners.

The process of gaining the diamond has altered materially, as the mines have deepened. Originally the reef and yellow ground were easily dug out, and passed direct to the washing machines, but as greater depths were reached the yellow ground became harder, and changed to a slate blue colour. This "blue ground," however, was found to pulverise on exposure to the atmosphere, and proved to be even richer than the upper deposits, though the diggers were undoubtedly dismayed when they first reached it.

The blue ground is so hard that dynamite is used for detaching it. When broken it is hauled to the surface by means of aerial gears of which there are two varieties, the tub and the sling. The tub, of from 6 to 32 feet cubic capacity, is mounted on a carriage, and runs on steel wire ropes, anchored top and bottom of the mine. On reaching the top the blue is tipped into the depositing boxes from which the trucks that convey it to the weathering floors are filled. The sling gear affords a safer method of handling the 'blue,' as the full truck is run into the sling at the bottom of the mine raised to the top, and then run out direct to the depositing floors, without the intervention of the depositing boxes.

After weathering the pulverised ground is taken to the washing machine, of which Mr. Reunert gives the following description — The Rotary Washing Machine is still almost universally employed at all the four mines. It consists of an

annular shaped pan, eight to fourteen feet in diameter, being closed by an outer and an inner rim, the latter being about four feet diameter and not so high as the outer rim. A vertical shaft rotates in the centre of the open space, and carries ten arms ranged radially round the shaft, each arm having about six vertical knives or teeth which are set to be within half an inch of scraping the bottom of the pan. The diamondiferous ground mixed with water enters through an orifice in the outer rim of the pan, and is stirred up into a ripple by the revolving knives, whereby the lighter stuff comes to the surface and continually floats away through an orifice in the inner rim, whilst the heavier gravel falls to the bottom of the pan. For additional safety the teeth are set so as form a spiral in revolving, and co-operate with centrifugal force in throwing every stone they strike towards the outer rim of the pan. The mud or 'tailings' which flows to waste over the inner rim is led by a shoot to a pit, whence it is lifted by a chain-and bucket elevator some twenty or thirty feet high. At the top of the elevator the buckets deliver the tailings on to suitable screens, over which the solid mud runs to waste, whilst the muddy water is led back by an overhead shoot to the machine, to assist in forming a puddle of sufficient consistency to float the lighter stones in the pan and allow only the heaviest gravel to accumulate at the bottom. For the better mixing of this puddle an inclined cylindrical screen is fixed above the level of the pan. The dry ground from the mine is tipped into the upper end of the screen, where it is met by the muddy water from the elevator and a certain amount of clean water. The large stones of a size unlikely to include diamonds roll out at the lower end of the cylinder, but the puddle, carrying all the smaller stones with it, passes through the wire netting of the screen and down a shoot into the pan as above described. At the end of the day's work, the machine is stopped, and the contents of the pan emptied on to the sorting table, first undergoing an intermediate process of cleaning either in an ordinary 'cradle' or a small gravitating machine, styled a pulsator. The pulsator, well known in principle as applied to most ore washing, is employed by some diggers so as entirely to dispense with the 'panning' process, and afford's complete satisfaction."

The accompanying illustration shows the Cape Kafirs at work. To the right is seen a part of the rotary washing machine, near which stands, with his back to the spectator, the Gealeka Kafir, Silos by name, 6 feet 2 inches in height. To war is the centre of the picture, Maseana, the Fingoe, is rocking the cradle, behind which stands the little bushman, Klaas Jaar, 4 feet 6 inches high, who is distributing the 'ground' over the sieve. On the left, Jeremiah, a Tamboukie Kafir, a man who has faithfully served the Cape Government for twenty years, is directing the water on to the cradle. Behind the sorting table, stands the Krooman, James Smart.

The "blue ground" washed out in the exhibition was placed at the disposal of the Cape Commission by several of the Kimberley Diamond Mining Companies, as 'has yielded about the same quantity of diamonds as it would have had it been washed out in Kimberley.

About 130 years ago, English diamond-cutters were the most skilful in the world, but through religious persecution they migrated to Amsterdam, where the trade is still maintained by their descendants. When diamonds were found in Africa, Mr. Lard, a practical lay-lay, lured four Dutchmen to polish diamonds in

England, which they agreed to do for £10 per week, but after striking several times successfully for higher wages they were dismissed, and replaced by English men. It took Mr Ford's workman one month to cut his first diamond, and when the Turners Company first assisted in reviving the trade there were only four diamond cutters in England. There are now forty.

The value of diamonds exported from the Cape in 1884 was nearly £3 000 000

NATAL.

The Executive Commissioner in London is Sir William C. Surgeant, who was assisted in arranging and cataloguing the exhibits by the late Dr



BLACK WAGON.

Mann, and a Committee of Natal merchants residing in London. The chief industrial products of the colony are represented. Fine specimens of coal, sugar, coffee, tea, grain, wool, pottery, woods and tobacco are shown, and the

tea industry is more practically brought under notice in the Natal Tea House, in the South-east Garden. The special use of some of the native woods, as in the construction of the various parts of the Cape waggon, is demonstrated.

An illustration is given of a Natal buck-waggon, with a half tent, used for transporting merchandise up country, and bringing down wool and hides to the coast. Sixteen oxen (termed a span) are generally used. A large bucksail covers over the merchandise, a waggon-box at the side generally contains needful tools and cooking utensils.



HARTEBESTE AND E EBOK FROM NATAL.

A conservatory and two groups of animals represent the horticultural and natural history of the colony. One of the animal trophies is here depicted.

Natal is the home of a great variety of antelopes. Amongst them may be mentioned the Eland, the Ourebi, the Duyker, the Bosch-bok, the Kiet-bok, the Water-bok, the Gnu, the Vendoo, the Gems-bok, the Hartebeeste, and many others varying in size from a hare to an ox.

The large animal in the background is a Hartebeeste. This animal recently became very scarce from being hunted, it is now conserved on the upper farms of Natal, and is more plentiful. It may be easily known

by the peculiar shape of his horns, which are lyrate at their commencement, thick and heavily knotted at the base, and then curve off suddenly at a right angle. It is a large animal, being about five feet high at the shoulder. In the middle distance is a pair of Rheboks male and female.

WEST AFRICAN COLONIES

The West African Colonies—comprising the West Africa Settlements (Sierra Leone and the Gambia), the Gold Coast and Lagos—have for their Executive Commissioner Sir James Marshall, late Chief Justice of the Gold Coast Colony.

Amongst all the rude and barbarous exhibits in this section there are many articles which show a high standard of native skill and industry. Chief among these are the cloths woven on looms of a primitive kind, and coloured with the vegetable dyes of the country. These cloths are worn by the men and women, and whilst they vary in character in each of the four colonies, they are all of excellent quality, and the colours and patterns are remarkably good.

In the Gold Coast section there are also some of the silk cloths made by the Ashantis and worn by chiefs and wealthy persons. Lagos includes several Tobes, a distinctive dress worn by Muhammedans and beautifully embroidered, *and also a variety of cloths made from grasses*. Sierra Leone shows dresses of another shape worn by chiefs and also beautifully embroidered. The Gambia collection of cloths, or Pagns, as they are called there, contains excellent work, much of which seems to bear the impress of European patterns. The rich shades of blue obtained from the indigo plants is specially noteworthy.

The baskets, mats and various articles manufactured from fibres, grasses



STOOL FROM THE GOLD COAST

and similar materials which are to be seen in each of the four sections of this court, are well worthy of attention

The chief article of produce from the four colonies represented in the court is palm oil. But the other products which are exhibited prove that there is much yet to be done for the proper development of the trade with West Africa. Rubber abounds there, and is left to waste, though the specimens exhibited prove that, if properly prepared, it will compare favourably with the best rubber from any other countries. Various fibres, of excellent quality, also promise well for another opening for a large trade with those parts. The gums, also, are good, and a little enterprise and activity on the part of the natives will soon open up new and lucrative branches of trade with the European markets.

GOLD COAST

Taking the exhibits of each colony in a more distinctive manner, we find that the principal exhibits from the Gold Coast comprise gold ornaments, paid by the King of Ashanti in 1874, as a portion of the indemnity demanded after the war, a golden fetish axe, sent to the Queen by the King of Ashanti as a token of peace, and the State umbrella, found at the capture of Coomassi in 1874. The ornament chosen for illustration has been selected on account of the excellence of its design. There are also gold beads, ornaments, combs, chains, nuggets and aggrey beads, which are occasionally found buried in the ground, but the origin of which is unknown. The natives value them so highly



GOLD ORNAMENT FROM ASHANTI

that they will give more than their weight in gold for them, and no imitations, whether from Birmingham or Venice, ever deceive a Gold Coast woman. A large collection of jewellery of native workmanship, lent by private contributors, State chairs and stools of chiefs, native drums and other musical instruments, carved calabashes and ornamented bowls, native cloths

made of cotton and silk; native baskets, mats, leather work, earthenware, ivory tusks (carved and plain), monkey and leopard skins, stuffed birds and butterflies; fetish charms, masks and images; canoe paddles and models of canoes; agricultural and gold-digging implements are also found in the court. The State stool here depicted is adorned with silver ornaments. There are a number of these stools less adorned scattered about the court. Each is carved out of one piece of wood: they are much used by the natives as seats. A chief's "stool" is his throne, and represents his authority. His people, and the land of the tribe, are all attached to the "stool." On the State stool there are two elephants' tails, which are carried before a chief. One of these was presented by the head chief of Cape Coast to Lady Marshall. Palm oils and kernels, rubber and nuts of various sorts—*e.g.* tiger, kola, ground and cocoa—are displayed in the court.

LAGOS

Lagos contributes a large collection of various specimens of native industry, both from its own neighbourhood and from countries adjacent to



BRASS BOTTLE FROM THE NIGER



CARVED IMAGE FROM LAGOS

the River Niger. Mr. Joseph Thomson, who has lately travelled in the Niger countries, has sent some interesting objects collected by him, as well

as some photographs of the places he visited. The collections comprise a large number of brass bowls, jugs, pots, leather cushions, sandals, bags and sword sheaths, also specimens of native dresses, cloths and mats. The brass bottle, of which an illustration is given, displays a good idea of form and design, and the series of bottles made of hide, an illustration of which is given on page 83, is very interesting from its quaint form. It was brought by Mr Thomson from the country about Sokotoo. There are an illuminated Koran and other books, as well as native furniture and wooden images, and other rude carvings and specimens of wood. An interesting collection

of figures and other objects connected with fetish worship, and a curious fetish table with two rows of carved figures intended to represent the various kinds of inhabitants, are also shown in this court. An illustration is given of one of these figures, it represents a woman carrying a baby on her back in the country fashion, whilst lifting up in older child in her arms. On her cheeks are tribal marks.



BUNDUO DEVIL FROM
SIERRA LEONE

SIERRA LEONE

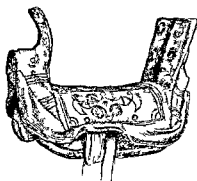
Sierra Leone has a fair collection of produce, including some excellent fibres. The embroidered cloths have already been mentioned, and there are some good specimens of gold-work, and carved ivory snuff-boxes, with silver mountings.

From the Sherbro district, which was added to Sierra Leone in 1867, is sent a head of a Bundoo Devil, made of cotton wood and stained black with palm oil. It is used in Bundoo ceremonies, and is worn by the chief dancer or priestess with a dress of coco-nut fibre, which is seen hanging beneath the head. It is interesting to compare this strange mask with the quaint examples in the Ceylon and New Guinea courts, of which illustrations are given on pages 35 and 59. Other fetishes are shown in the West African court, by the use of which the natives believe that life may be taken or madness caused, others again are supposed to be

efficacious in producing rain when needed, or bringing ill luck to an enemy. These beliefs are so strong that "Fetish" is dreaded even by educated natives.

THE GAMBIA

The Gambia Settlement contributes a large and varied assortment of oils, nuts, seeds, roots, medicinal plants, fibre, rope, indigo, rubber, gums and beeswax. The late Governor, Captain Moloney, has sent an excellent collection of butterflies, birds and shells. There are silver rings and other native ornaments, native cloths, leather shoes, leggings and purses, canoe-models, sticks, boxes, stools, sofas and chairs, earthenware, grass work, mats, baskets, hats, beehives, and a model of a native hut, with farming implements, swords and musical instruments. The accompanying illustration of a saddle gives a fair idea of the leather-work executed in the Gambia. The ornamentation would do credit to a far more civilised country. The animal life is represented by monkeys' heads, a boar's head, horns, an alligator, deer skins, ivory, ostrich feathers and fish in spirits.



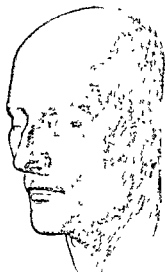
SADDLE FROM THE GAMBIA.

ST HELENA

For the purposes of the exhibition Ascension and Tristan d'Acunha have been associated with St Helena. Their Executive Commissioner is Lieutenant-Colonel Edmund Palmer. Although these small dependencies of Great Britain are comparatively unimportant in a productive sense, yet their representation, even on a small scale, conduces to the completeness of the exhibition as a record of the British Empire.

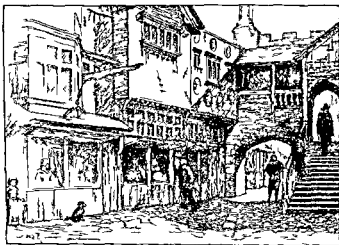
The principal exhibits from St Helena comprise a series of charts and plans from the year 1580 to the present time, books and newspapers

published on the island; views and photographs; drawings of plants and other objects; ornaments made from aloe fibre; feather-work; fancy articles from indigenous woods; examples of the island products; specimens of lavas and rocks; and relics of Napoleon, one of the most important of which is the cast of the face of the Emperor, from which the accompanying illustration is drawn. It was taken at the same time as five others by Captain Rubidge, a short period after the death of the distinguished captive in May, 1821. The one now exhibited was left by the Rev. Mr. Boys, chaplain of the island, to his son, Archdeacon Boys, and given by him to his son, Dr. Boys, of Pill, Bristol, who has kindly lent it for exhibition. There is also a portrait of the Emperor, painted by Commissary-General Ibbetson shortly after death.



CAST OF NAPOLEON'S FACE.

Ascension contributes charts and views of the island, lavas, rocks and natural products. Tristan d'Acunha is represented by enlarged views of the Tristan group from the *Gballenger* expedition, and sections of the bed of the South Atlantic Ocean.

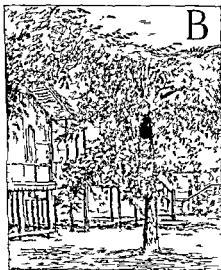


OLD LONDON" SHOWING OLIVER CROMWELL'S HOUSE

CHAPTER X.

"OLD LONDON"—THE UPPER GARDENS—ELECTRIC LIGHTING—
COMMEMORATIVE DIPLOMA AND MEDAL

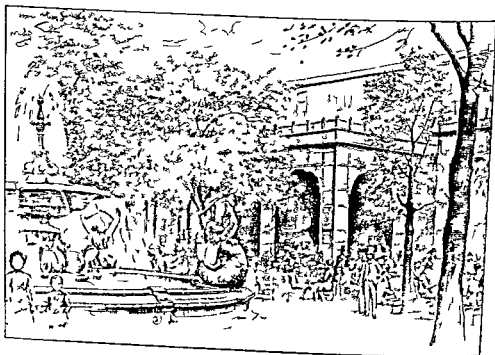
"OLD LONDON"



IN THE UPPER GARDEN

BY the erection of the "Old London" Street, the Executive Council of the International Health Exhibition not only demonstrated the style of houses occupied by our ancestors, but also created one of the most popular features in their exhibition and one which has since lost none of its attraction. At the Health and Inventions Exhibitions the shops were peopled by artisans and others who carried on trades and manufactures suitable to the buildings. This year, the shops have been adapted as offices. On the ground floor, the Office of the Reception

Committee, the Commercial Exchange, the Post Office, the Ambulance Station, the Fire Station, and the Tourist Booking Office, are placed, while on the upper storey many of the Colonial Commissions have their offices, and the Banqueting Hall, with Whittington's House adjoining, has been appropriated as a Club for the Executive Commissioners of India and the Colonies.



THE LOWER GARDENS.

The following brief description is taken from particulars furnished by Mr George H Birch, A R I B A, the architect of the street —

This street is composed of various houses grouped together to form a quaint and picturesque thoroughfare of the normal width of an old London street, the dates of the various buildings being as diversified as are their size and appearance and the object that has been held steadily in view, is to show the City of London as it existed before the Great Fire of 1666 swept it from off the face of the earth. They are faithful delineations from actual drawings derived from authentic sources.

Entering from the Central Avenue immediately in front of the Indian Palace, stands one of the City gates Bishopsgate reduced in proportion and flanked by the



"OLD LONDON,"

FROM THE EAST





City wall, this gate (not one of the original gates, of which there were but four) was broken through the ancient walls, the peculiar Roman manner of building with courses of tiles being shown on the lower part, immediately over the gate in a niche stands the statue of one of the bishops, William the Norman, to whom the City was particularly indebted for, by his good offices, all those rights and privileges and immunities which the City had inherited from Roman times and which had been confirmed and strengthened under the Saxon kings, were re confirmed by the Conqueror. Passing through the gate is seen the corresponding statue, that of St Erkenwald, the fourth Bishop of London, A.D. 675, after the re constitution of the see and re establishment of Christianity by St Augustine. This Erkenwald was a great favourite with the Londoners. The ground floor on each side shows on the right a debtor's prison, and on the left an ordinary lock up. The first house on the left is the "Rose Inn," Fenchurch Street, curious as having its front covered with small cut slates, instead of the ordinary lath and plaster and timber construction usual in London. The next house stood in Leadenhall Street and was known as the "Cock Tavern", the representations of this house, of which there are many show it after the gable had been removed, and a flat coping substituted, but in this instance its pristine condition has been reverted to. Following in order is a block of three houses formerly existing in Fleet Street, towards Temple Bar, on the south side, and known by the name of the "Three Squirrels," now Messrs Goslings Bank. This system of calling houses by certain signs irrespective of the avocations or change of owners, was universal. No 6 is a copy of the house which stood at the corner of Fleet Street and Chancery Lane and was traditionally known as Isaac Walton's House.

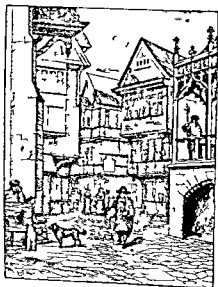


OLD LONDON "SHOWING FLEET CORNER"

But there is a doubt that tradition in this case was tradition only, as the actual house was two doors further to the west, apart from this, however the house itself was a magnificent specimen of an ordinary citizen's house in Elizabeth's reign and was for many years a conspicuous ornament to Fleet Street. Set back a little from the main line of the street in order to give prominence to Walton's house and to give to it the appearance of a corner house, are two unpretending wooden structures (Nos 7 and 8) which formerly stood hard by the ancient church of St Ethelburga Bishopsgate Street, and which were the ordinary type of hundreds of others in the old city—a shop below, and a solar or chamber above. Standing prominently in advance of these is the old tower of a church which, although not strictly modelled from that of All Hallows Staining—differing only in having a larger traceried

window—resembles in its general form and outline many others in which our forefathers were wont to worship

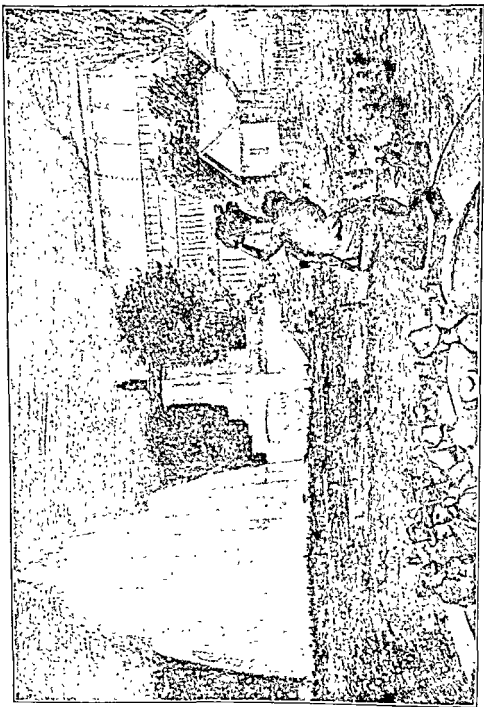
The water conduit, which prominently appears in the accompanying etching the pillory, and the stocks placed in the open space in front of the church tower, are quaint and interesting features of the everyday life of our forefathers. This conduit stood at the junction of the four ways, Cornhill, Bishopsgate, Leaden hall Street and Gracechurch Street, and was known as the "Standard upon Cornhill, and a well known point for calculating distances from. Next to the church, and fronting down the street, is a portion of Middle Row (No 9), which stood in the Strand just outside Temple Bar, and was known as Butchers Row, these houses well represent the over-hanging of the storeys so prevalent in London where the ground floor space was very limited, additional room above being obtained by these means at the expense of light and air. These houses are historically interesting, as in one of them the gunpowder plot conspirators met



OLD LONDON WITH EXECUTIVE COMMISSIONERS CLUB.

At Elbow Lane the site considerably narrows, from seventy to thirty feet, and the houses are not continued on parallel lines, in order to break a perspective which would have been too long for a picturesque effect, and also in order to obtain that sinuosity so characteristic of old London streets. Next on the left is a fine large house of two gables (No. 10), which stood in this Middle Row, and was known as the French Ambassadors house, or the Duke de Sullys, also Monsieur Beaumonts, both ambassadors here from the most Christian King to the Court of St James. That this house was probably occupied by De Sully there can be little doubt, not

only from the commonly accepted tradition but from the fact of its being decorated with badges of the De Bethunes the French crown and fleur-de lis and two hands grasping one another in a true *cointise cordiale*. The next (No 11) is a low structure of wood and plaster and has been modelled from an old engraving representing a portion of Bishopsgate Street. Beyond this is an old house (Nos 12 and 13) which was in Goswell Street of the date of Elizabeths reign. The windows are mullioned and transomed, and show one peculiarity very general in old London, in carrying on the upper lights continuously. No 14 is a timber house with carved bargeboard which stood next to Blue Boars Head Yard, King Street, Westminster. The tradition as to its being formerly occupied by Oliver Cromwell was verified in 1833 by an inspection of the parish books of St Margarets, Westminster, where it was found that Lieut General Oliver Cromwell was rated for and occupied this house some time anterior to his taking possession of Whitehall Palace. The last



THE WINTER GARDEN IN THE EVENING.

house (No 14a), decorated with medallions of the Roman Emperors, in plaster stood on Little Tower Hill. There is nothing remarkable in the building except that the roof line is level and was chosen as a contrast to the all prevailing gable. At this point (No 15), the termination westward of the street, the entrance thereto is marked by one of the galleried fronts of an old London inn. The "Oxford Arms," Warwick Lane, was chosen as a typical specimen, but several examples still remain in Bishopsgate Street, Holborn, and more especially the Borough.

The first house coming back (No 16) was on the west side of Little Moorfields, Finsbury, and was a very fine specimen of plaster work. It was not removed until the commencement of the present century. A low building connects this with two houses (Nos 17 and 18) possessing considerable interest, they stood at the south corner of Hosier Lane, Smithfield, over against the famous "Pye Corner, where the fearful conflagration of 1666 was arrested, after having laid considerably more than three fourths of the city in ashes, they were not removed until 1800.

Another gateway here arrests our steps—the entrance to the famous Priory of the Holy Trinity, Aldgate, founded by Queen Matilda the Prior, by virtue of his office as representing the Knights Guild which had made over to this priory their lands and soke, was admitted as one of the Aldermen of London, of the Ward of Portsoken. Beyond the gate (No 19) is the inn called the "Fountain," in the Minories, which, notwithstanding its heavy projecting storeys, was so strongly framed, that when it was attempted to remove it, cart horses had to be employed to pull the beams apart, on one of them was found the date 1480. Beyond this (No 19a) is the Hall of the Brotherhood of the Holy Trinity, which is reached by ascending the staircases to the first floor in Aldersgate Street, near to Little Britain. It has been selected as typical of the Hall of a Guild or Livery, of which there were many within the boundaries of the ancient city. It was a guild possessing property, and connected with the neighbouring church of St Botolphs, Aldersgate Street, after the suppression, it was purchased by some of the parishioners as a place of meeting. It was not removed until the end of the last century, and very accurate drawings by Capon and Carter exist in the Gardner Collection. The ancient stained glass with a figure of St Blaise, and several ancient shields which existed in 1611, have been faithfully reproduced. The house beyond is one of the most remarkable in this street (No 20), remarkable not only for its extreme richness of decoration, but as being connected with Sir Richard Whittington, famous in song and story. It was situated four doors from Mark Lane, in Crutched Friars, or Hart Street, up a courtyard and was described in old leases as Whittington's Palace. Although from its style and ornamentation, the house could not have been of his time, it is possible that the front only had been ornamented and altered, for in general outline and arrangement it resembled houses of that date.

The next two houses (No 21) were drawn by Mr Gwilt before they were removed, they were situated in Bankside and are picturesque examples of plaster decoration and open balconies. The last two houses (Nos 22 and 23) in this street, on the left before arriving at the gate at which we entered, stood in the High Street, Borough, they were only removed of late years.

GARDEN ILLUMINATION

There is little doubt that part of the success of the series of exhibitions recently held at South Kensington is due to the use which has been made of the gardens of the Royal Horticultural Society. The evening fetes which were held at the Fisheries Exhibition came almost as a revelation to Londoners, who thought that *al fresco* amusement was only to be obtained on the continent. That these fetes have taken a strong hold on the inhabitants of the Metropolis is proved by the numbers who nightly visit the exhibition for the purpose of listening to the military bands, and of watching the varied hues of Sir Francis Bolton's coloured fountains and the sparkles of the many thousand incandescent lamps which are dispersed about the grounds. During the summer months of the last three years and up to the present time, upwards of fifteen millions of people have visited these exhibitions at South Kensington.*

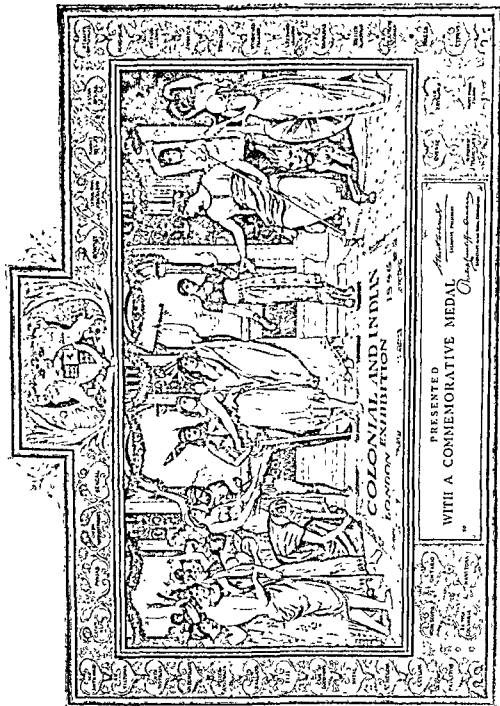
The following description of the fountains and the means employed for the illumination of the gardens, though somewhat technical in character, may not be without interest —

It is effected by about 9 700 incandescent electric lamps, each giving a light equal to five or ten candles, and a few, which are placed on the band stands equal to twenty candles.

Upon the outline of the roofs of the South Kensington Museum Galleries which enclose the gardens on either side, and upon the roof of the large conservatory, strings of lamps have been placed thus giving an appearance of vastness to the gardens whilst a charming effect is produced by the lines of brightly coloured lamps which have been fixed to the balustrades of the terraces and the edges of the flower beds. A large number also brilliantly coloured are dispersed and often partly concealed in the foliage of the trees and shrubs.

The lamps are arranged in twenty three circuits so that they can be instantly lighted or extinguished either altogether or in twenty three sections. To supply the electric current to these lamps four large dynamo machines are used. The power required to drive these machines is supplied by a pair of compound horizontal engines, each of which will develop 200 horse power. Besides the glow lamp illumination, eighteen arc lamps have been hung on three masts so placed as to light up the whole of the ground even should the general illumination be put out. The water for supplying the fountains is delivered from the West Middlesex Water Company's Hammersmith pumping station at a pressure of about seventy pounds to the square inch, which is sufficient to carry it to a height of 120 feet. The quantity of water sent up averages 70 000 gallons an hour, but when all the jets are going at once no less than 1,000 gallons are used in fifteen seconds.

* The total number of visitors to the Fisheries Exhibition was 4 703 051 to the Health 4 153 390 to the Inventions 1 60 581 and to the present exhibition up to October 13th 4 801 348 making a grand total of 15 418 370.



AFRICAN
COLONIAL AND INDIAN
LONDON EXHIBITION
1906

PRESENTED
WITH A COMMEMORATIVE MEDAL

Handwritten signatures and text:
Handwritten signature
 LONDON EXHIBITION
Handwritten signature
 LONDON EXHIBITION

The Fountains are set in action by screw valves fixed vertically on the different branches attached to the water main. The large jets, which send the water to the greatest heights, are worked by plug valves and levers, so as to allow an instantaneous start and stop, which causes a shower of spray. There are, altogether, eleven wheels and six levers.

The interior of the island, in the centre of the basin, from which the fountains rise, is an apartment about twenty-one feet square, with a passage all round it. It is reached by means of a subway, through which are laid the cables for the electric current and the signalling wires. In the roof are seven circular skylights of very strong glass, one of them being exactly in the centre, the others forming a hexagon about it. Under each of these skylights is a stand, on which is fixed a hand arc lamp of 8,000 candle power. Over each lamp is a lens, which concentrates the light on the jet of water, the centre of which is directly in the line of focus of the lens. There are also eight windows in the roof of the outer passage under each of which is a lamp and reflector. When the order "Lights on" is received, the five arc lamps are set going, the result being to powerfully illumine the jets of water internally, while the dropping water or spray is illumined externally by the surrounding beams of light, thus producing a glistening effect. There is also a lamp opposite the cascade, the light being concentrated by a plano convex lens.

The fountain display is directed from the clock tower at the south side of the Garden, the "operating room" being below the dial of the large clock. The operator controls not only the working of the jets, but also the colour and power of the lights, by a series of electric signals, arranged on a key-board with sixty keys, in five rows of twelve each, which communicate with bells and indicators inside the island.

INTERIOR ILLUMINATIONS

The interior of the Exhibition Galleries are lighted by 430 electric arc lamps, each equal to about 2,000 standard candles, fed by dynamo machines which are placed in the engine room at the western end of the South Galleries. The machines are driven by eight engines giving out 1,200 indicated horse power. In addition to the arc lamps, about 2,000 incandescent lamps of twenty candle-power each are used for lighting the Offices, Indian Palace, Refreshment Rooms, and some parts of the galleries.

COMMEMORATIVE DIPLOMA

The accompanying illustration is a reduced reproduction of Mr Riley's original design for the Commemorative Diploma, which is a water-colour drawing 2 ft. 4 in. in length*.

* The copies of the Diplomas, for presentation to those who have taken part in the exhibition were printed by Mr Griggs of Peckham. The design was drawn on stone by the Chromo-litho Art Studio, under the direction of Miss Rushton the manager.

Britannia seated to the right, supported by Commerce and Industry, is receiving the Colonies, each of which is represented by a single female figure. India holds a jar containing spices, Canada, with a Red Indian head-dress and a fur lined cloak, bears a calumet. Australia, on whose dress kangaroos are embroidered, carries a sword in allusion to the aid which New South Wales so promptly rendered in the Soudan campaign, New Zealand bears a Maori paddle, the West Indies offers sugar cane, the Cape holds ostrich feathers, Burmah offers a bead necklace. Malta has a spear, Cyprus is typified as Venus, and the other colonies are to be identified by typical produce or emblems. In the back ground is Britannia's realm—the sea with a suggestion of the white cliffs of Albion, a fort and a quay. On the sea is one of the seven troopships which are ever engaged bearing soldiers to and from the Indian Empire.

The wall of the Audience Hall is composed of granite, verdantico and porphyry panels, with gold arabesque designs and porphyry columns. Above is a festoon of fruit and flowers. Surrounding the picture is a decorative border, on which are inscribed, at the top, on either side of the Royal arms, the names of the chief provinces of India, at the bottom, the principal divisions of Canada and on either side, the British colonies.

COMMEMORATIVE MEDAL.

The obverse of the medal, a portrait of H R H the Prince of Wales, was modelled from life and engraved by Mr Leonard C. Wyon. On the reverse,



P. EX. L.



REVERSE

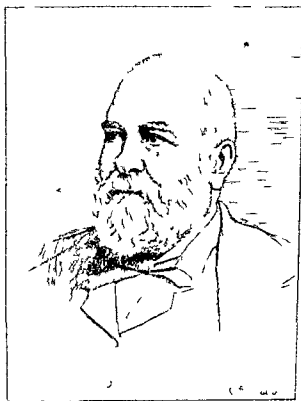
COMMEMORATIVE MEDAL

the name of the exhibition is surrounded by a wreath of English oak-leaves, executed under the direction of Mr R. Hill of the Royal Mint. The medal is the exact size of this reproduction, which has been made direct from it.



PORTRAIT OF SIR PHILIP CUNLIFFE OWEN
SECRETARY TO THE ROYAL COMMISSION





Philip Van Slyke Owen,
1886

APPENDIX

.

PATRON—HER MOST GRACIOUS MAJESTY THE QUEEN
ROYAL COMMISSION.

(*Gazetted November 18th, 1884, Revised up to October 14th,* 1886*)

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Commissioner

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Committee of Advice†

* Sir Charles Mills held this office for some months.

† Dr R. J. Mann, who died in August, was a member of this Committee.

X.—NATAL—*continued*

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N P TREVENEN, Esq	Assistant Executive Commissioner

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B HOWELL JONES, Esq		

XVIII.—WEST INDIES

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Major G E W MALET late R.H.A.		
GEORGE D HARRIS, Esq	}	Commissioners for the Bahamas.
Colonel W M LEE		
JOHN MCCARTHY, Esq, F.I.C F.C.S.		
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XXII.—CYPRUS

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Executive Commissioner

Sir EDWARD C BUCK, LL D, BCS

Commissioner for the Government of India.

J R ROYLE, Esq, CIE., Assistant Secretary to the Royal Commission

Official Agent for the Government of India

Dr GEORGE WATT, CIE, MB

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Dr J W TYLER, CIE., FRCS

Officer in charge of Native Artisans.

THOMAS WARDLE, Esq

Royal Commission and Government of India Silk Culture

NATIVES

INDIA			B. INDIA		
Name	Benares	Description	Name		Description
1	Shabun	{ Gold brocade weaver (45).*	30	Kadir Baksh	Stone carver (4*)
2	Khadim Hussain	Wearer (20).	<i>Lu know</i>		
3	Amir Ali	Kinkhab weaver (40)	31	Munnalal	Clay figure maker (35)
4	Imamuddin	Kinkhab weaver (45)	32	J vanlal	Decorator (24)
5	Isma'il	Kinkhab weaver (40)	<i>B. Joor</i>		
6	Agar Hussain	Kinkhab weaver (14).	33	Kadir Baksh	Wood-carver (30).
<i>D. H.</i>			34	Maula Baksh	Wood-carver (2)
	Nazir Hussain	{ Ivory miniature painter (36)	<i>B. S. Nagar</i>		
8	Haji Miyak	Coppersmith (80)	35	Hari	Bullock driver (35)
9	Nisa, Ahmad	Seal engraver (21)	36	Dosa	Bullock driver (25)
10	Mughal Jan	Silvermith (22).	<i>B. S. S.</i>		
11	Muhammad Hussain	Coppersmith (24)	37	Muhammad Baksh	Wood-carver
<i>Agra.</i>			38	Muhammad Juma	Wood-carver
1	Vilayat Hussain	Dyer (42)	<i>Bombay Servants</i>		
13	Mukunda	Calico printer (40)	39	Van John Pillay	Madrassee butler (35)
14	Karan Singh	Trunk maker (28)	40	Maktan D. tha	Madrassee butler (21).
15	Hurafal	Sweetmeat maker (3)	41	A. von Fernandez	Bombay butler (36)
16	Tul. ram	Sweetmeat maker (42)	42	D. N. Fernandez	Bombay butler (32).
17	Bakar	Durri weaver (40)	43	Joseph Napoleon Pereira	Bombay butler (31)
18	Hemchand	Goldmith (42)	44	Ganu Bullah	Madrassee butler (24)
19	Baksh ram	Potter (102)	45	Sadik	Cook
<i>Ma. lura</i>			<i>Burma.</i>		
	Petharam	Carpet reader (22)	46	Hormu-jee	Carpenter
	Ramphal	Carpet weaver (9)	<small> Nos. 10 to 34 worked daily in the Indian Palace. Nos. 35 and 36 attended to the Durbar carriage from Bhavnagar. Nos. 37 and 38 carved the panels in the Durbar Hall. No. 45 erected the Burmese Pavilion. </small>		
	Bhupla	Durri weaver (18).			
	B. P. t	Carpet weaver (15).			
<i>Cantonport</i>			<i>Ceylon</i>		
4	Ramlall	Carpet weaver (9).	1	Don Juan Wimala	{ Muhand ram (or head- yurendra) gold m. th.
25	Chuta	Carpet weaver (14)	2	W. E. Fernando	{ Carpenter
<i>B. S. pur</i>			3	Chas. Ham	{ A native of Galle gold m. th. and cab net maker
2	Radha Ballabh	Architect (36)	4	Chellappa	{ A Tamil native of Trin comalee butler
2	N. a. h. ram	Architect (34)			
2	Gha. ram	Stone-carver (20)			
25	Jogal	Stone-carver (30)			

The figures in parentheses denote the age.

CEYLON—continued

Name	Description
5 Don Brampa Perera	A Peon (or messenger) in the Colombo Kachchuri Arachchi by rank
6 H Don D'onts	Attendants at the Ceylon Tea House
7 C Don Williams	
8 Alix Alexander	
9 Mart n Perera	
10 Paul Perara	

All these men with the exception of a and 3 can speak English and can read and write fairly all except 4 can speak read and write Sinhalese with facility No. 4 knows his own language Tamil well. The Muhaidram has a sound knowledge of Sanskrit and some acquaintance with the Pali (the language in which the Buddhist scriptures are now preserved) he having read with the most learned Pandit in Ceylon he has a good knowledge of English.

BRITISH GUIANA

Red Indians

1 Edward Beon	Interpreter and guide
2 William Austin	Arecuna hunter (42)
3 Christina Austin	Wife of the above Aca woso labourer (31)
4 Catherine Austin	Child of the above (5)
5 Anthony Gordon	Macoco's wood cutter reads and writes English (24)
6 Catherine Matthews	Aunt of Anthony Aca woso labourer (32)
7 Maria Matthews	Daughter of Catherine Aca woso reads and writes a little (8)
8 Simeon Dance	Arecuna labourer (26)
9 Rebecca Dance	Wife of Simeon Arecuna field labourer (24)
10 John Dance	Child of above Arecuna (2)

These people have all been baptised in the Church of England Mission. They cultivate land fish and hunt and are employed by woodcutters.

CYPRUS

1 Katinou Sophocle (25)	Weaver wife of Sophocle and cousin of Rodotha
2 Mar gou Konstantin di (35)	Weaver
3 Rodotha Petrou (15)	Weaver
4 Hadji Sophocle Hara lambo	Policeman
5 Louka Nicolaides	Interpreter

Louka came from Varoshia the rest from Ycosia

CAPE OF GOOD HOPE

Malays

Name	Description
1 Hadji Manan	House painter
2 Elizabeth Manan	Wife of above dress maker
3 Georgina Manan	Daughter of above dress maker
4 Mahomet Assatz Manan	Baby
5 Jakoo Manan	Nephew to the Hadji carpenter

Natives

6 James Jeremiah	Tambookie half 22 years in police
7 Surah Jeremiah	Wife of above
8 Lydin Jeremiah	Baby
9 John Kabua Siles	Gcalekhaafir ploughman
10 Andries Mafcana	Fingoe ploughman
11 Nlaas Jaar	Bushman shepherd
12 Martha Jaar	Wife of above
13 Martha Jaar	Baby
14 James Smart	Krooman

Nos. 6, 9, 10 and 11 were engaged daily in the diamond washing operations.

STRAITS SETTLEMENTS

1 Inchi Ibrahim	Carpenter from Perak
2 Inchi Omir	
3 Wambon	
4 Awang	

These carpenters were sent over by the Government of Perak to erect the Malay house they went back soon after the completion of the labourers.

HONG KONG

1 Chin Quan Kee	Manager of Hong Kong Bazaar Canton merchant
2 Quang Mang chow	Sub-manager of Hong Kong bazaar Canton traveller
3 Chun K n	Macao head hotel boy
4 Quang che S ng	Canton traveller
5 Loo ayow	Domestic servant Hong Kong
6 Li Ping	Master blackwood carpenter Canton
7 Ho Hing	
8 Hi Ti	Coolies Canton